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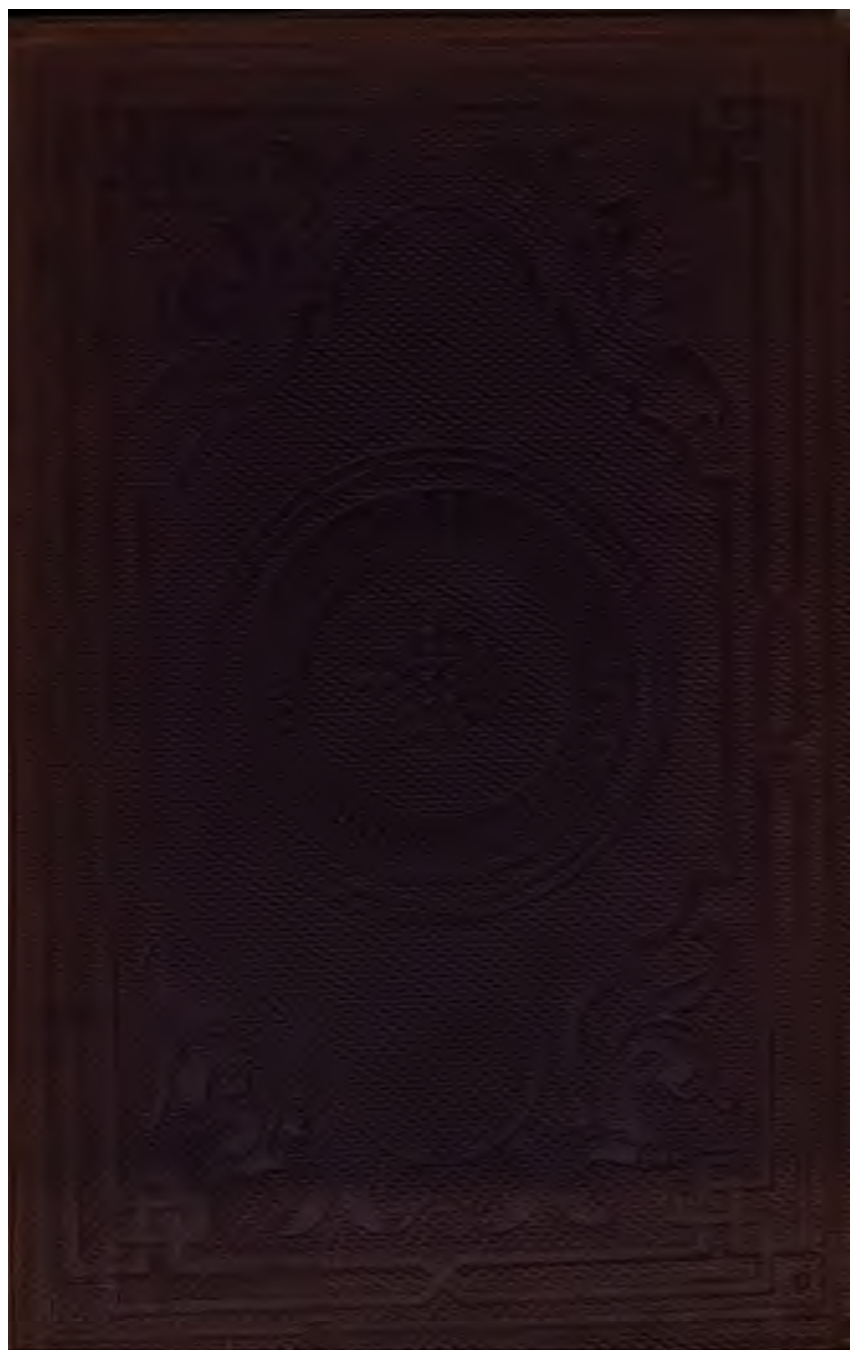
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P R E F A C E.

THE text of this edition of Virgil is a recension of the critical texts of Heyne, Wagner, and Forbiger. In orthography, the usual modes adopted in the best dictionaries of this country have been adhered to; and the punctuation, on which so much depends for the right understanding of an author, has been carefully attended to, and adjusted so as best to elucidate the sense, without that minute subdivision which serves to perplex rather than to guide the student.

In annotation, the Editor has availed himself of the most distinguished commentaries, ancient and modern. The great object has been, to adduce such information on points grammatical, mythological, geographical, and historical, as may guide the learner to the understanding of the aim, the allusions, and the beauties of the author, without interfering with the exercise of his own judgment and research. Peculiarities and anomalies in prosody are not only stated in the notes, but arranged in regular sequence in a METRICAL INDEX. Some attention has been given to point out in our own poets passages illustrative of Virgil; this, however, has been done sparingly, being intended chiefly as suggestive to the industrious student and intelligent teacher. The geographical, mythological, and historical notes are as brief as is consistent with perspicuity, entering only into such explanations as tend to elucidate the passage under consideration. All beyond this has been left to the Classical Dictionary, a copy of which ought to be in the hands of every student.* The Arguments have been made sufficiently full to give a clear idea of the main object of each Book, in order to enable the

* The best classical dictionaries hitherto published are those of Dr William Smith. His SMALLER CLASSICAL DICTIONARY is admirably adapted for easy reference, being handy as well as elegantly illustrated.

pupil to appreciate the poet's skill in elaborating and weaving a consistent whole, as well as better to comprehend the bearing, and perceive the beauties, of the details.

In this volume we have included only those parts of Virgil which are almost universally read in schools, as preparatory to entrance at our colleges and universities ; in another volume will be comprehended the remaining Books of the *Aeneid*, with the *Georgics*.

The INDEX OF PROPER NAMES is intended as a mere guide to their scansion and pronunciation, which often prove perplexing to the learner.

In conformity with the plan pursued in the various works of this Classical Series, a Life of the Author has been prefixed.

EDINBURGH, *July* 1854.

INTRODUCTION.



the great Epic Poet of Rome, was born on the 15th of October, B.C. 70, in the consulship of Cn. Pompeius, and M. Licinius Crassus, the men who, ten years afterwards, combined with Julius Caesar to form what is sometimes called the 'First Triumvirate.' Horace, destined to be his bosom friend, was born five, and Octavianus, afterwards Augustus, on whom so much of his life depended, seven years after him. His native place was Andes, in Cisalpine Gaul, a few miles from Mantua, to which

latter town his birth is often ascribed, as when he is termed 'the Mantuan bard.' Mantua is situated on a marshy lake formed by the Mincius (the modern Mincio), about twelve miles above the place where it joins the Po, on the north bank. The Mincius flows from the Lacus Benacus, a noble lake (now the Lago di Garda), which Virgil has not left unsung.¹ About three miles below Mantua is the birthplace of our poet. Tradition, as early at least as the time of Dante,² identified, as it does still, this spot with the modern Piétola, a small but neat village in a flat though fertile and well-wooded country, still waving with the spreading beech and lofty elm. Here a farm is still called *Virgiliana*, which is said to have been that possessed by the poet; but the features of the country in the neighbourhood, which is low and unpicturesque, do not bear out the hints which we can gather from the poet of his residence; while the Mincius, with its reedy banks and lazy course, is by him faithfully and graphically described.³

There are various accounts of the occupation of his father; and these are so blended with manifest absurdities regarding the

¹ *Georg.* ii. 160.—² *Purgatorio*, xviii. 82.—³ *Ecl.* vii. 12; *Georg.* iii. 14.

omens which at his birth predicted the future greatness of the wonderful infant, that we are induced to doubt the whole. This much seems certain, that his mother's name was Maia, and that his parents, though obscure, were possessed of some property, and were neither unable nor unwilling to impart to their son a liberal education. This, according to the traditions regarding him, preserved by Donatus,¹ was carried on at Cremona, Mediolanum (Milan), and afterwards at Neapolis (Naples). It has been conjectured that Virgil received instructions from Catus, an Insubrian professor of the Epicurean philosophy. But this rests on no other foundation than what we learn from Cicero—that Catus was alive about this time, and that Mediolanum, in which it is possible that Virgil then lived, was an Insubrian town. We have better authority for believing that at Naples he studied Greek under Parthenius, a native of Nicaea, in Bithynia, one of whose prose works has come down to us, and who, as a writer of poetry,² was a great favourite of the noble Romans of his time. It seems certain that he enjoyed at Rome, to which he removed from Naples, the instructions of Syron, an Epicurean philosopher, much commended by Cicero.

If we may credit Donatus, Virgil assumed the *toga virilis* at Cremona, on his birthday, when he had completed his fifteenth year; in the consulship again of Pompey and Crassus, B.C. 55. During the interval between his birth and this event, Pompey and Caesar had both consolidated their power. The former had conducted to a successful termination the Piratic and Mithridatic wars; and the latter had exhibited in Gaul his extraordinary skill as a general, prompt, brave, and politic. During this time also Catiline and Clodius had, the one succumbed to, and the other triumphed over, the eloquence of Cicero. It was in this year likewise that Caesar first invaded Britain—*toto divisos orbe Britannos*.³

We are compelled to conjecture the incidents of our author's life after he had finished his early studies at Rome. It is probable that his health (which we learn incidentally from Horace, as well as directly from his biographer, to have been infirm, in consequence of a feeble stomach and an asthmatic tendency) prevented him from aiming at distinction by the usual means by which obscure men of talent then rose to

¹ A biography of Virgil, bearing this name, is generally prefixed to the larger editions. We know nothing of the author. It is conjectured that he was a grammarian of the fifth century, who collected the floating traditions on the subject; and that his account was interpolated by subsequent and ignorant writers.—² Virgil is said to have borrowed from him; and one line, *Georg.* i. 437, is particularly mentioned. *Macrob.* v. 17; *A. Gellius*, ix. 9, xiii. 26.—³ *Eccl.* i. 67.

eminence at Rome—the pursuits of the Forum, and the arts of eloquence. Nor does his temperament seem to have fitted him to struggle with the difficulties of that troubled time. We need not wonder, then, to find him engaged in rural pursuits in the neighbourhood of his birthplace, on the banks of the Mincius.

To this period is assigned the greater portion of certain poems which are by some attributed to Virgil, but which are not generally given along with his more notable works in an edition such as this. The principal of these are *Culex*, *Ciris*, *Moretum*, *Copa*, and *Catalecta*. The *Culex* narrates an adventure connected with the death of a gnat: the *Ciris* tells the love of Scylla, daughter of Nisus, king of Megara, for Minoë, her treachery to her father, and her change into the bird bearing the name *Ciris*: the *Moretum* (said to be an imitation of a Greek poem on the same subject by his teacher Parthenius) is named from a kind of salad, the concoction of which, along with other rustic in-door operations, preparatory for going to out-door work, is the subject of the poem. These are written in hexameter verse. The *Copa* (*caupo*), in elegiac verse, seems intended to illustrate the art with which those who kept places of public entertainment allured by-passers to partake of their cheer: the *Catalecta* is a collection of short poems of various merits as well as metres. Of these the *Culex*, *Ciris*, and a portion of the *Catalecta*, have no great impress of Virgil's manner. The rest are not unworthy specimens of his younger efforts.¹

Public events, meanwhile, were hastening to a crisis. The civil war between Pompey and Caesar, with the events which followed, are too well known, and have too little direct bearing upon the fortunes of our author, to require more than mention here. But it is absolutely necessary to notice more at length the subsequent turn taken by public affairs, as they exercised a powerful influence on his history.

Julius Caesar was assassinated on the 15th March, B. C. 44, when Virgil was twenty-five, and when Octavius, the grandson of the dictator's sister, adopted by him that very year, was nineteen years of age. Antony, who was consul for the year, and had inflamed the passions of the populace so strongly against the conspirators that they were immediately obliged to flee from Rome, was brought from personal views into hostile

¹ 'Virgil is a remarkable instance of a man mistaking his vocation. His real calling was lyric poetry, for his small lyric poems—for instance that on the villa of Syron, and the one commencing 'Si mihi susceptum fuerit decurrere munus'—show that he would have been a poet like Catullus if he had not been led away by his desire to write a great Latin poem.'—Niebuhr's *History of Rome*, vol. v. p. 158.

collision with Octavianus, who at first naturally looked to him for assistance as the avenger of his adopted father. And thus we find Octavianus for a time on the side of the constitutional party, lauded by Cicero, and trusted, in appearance at least, by the senate. In B. C. 43 he was sent by the senate, along with Hirtius and Pansa the consuls, to relieve D. Brutus, whom Antony was besieging in Mutina. In this they succeeded, and Antony fled into Gaul; but both the consuls were killed. The senate, however, from some mistrust of Octavianus, instead of conferring the command upon him, directed D. Brutus to head the armies against Antony, who was again becoming formidable through the aid of Lepidus, then commanding in Transalpine Gaul. Octavianus, on his return to Rome, was at first coldly received by the senate; but the soldiers revered the memory of Caesar, and their influence procured for him the consulship, and the outlawry of the conspirators, of course including D. Brutus, who was betrayed by his officers and slain—Antony and his followers being freed from a sentence of outlawry passed against them. It was in this year, B. C. 43, that the Second Triumvirate, which was to continue for five years, was formed by Antony, Lepidus, and Octavianus, who shared among themselves the government of the world. But it was necessary to put down their enemies at home, and meet the troops under Brutus and Cassius, who were then engaged in Macedonia and in the East. The former was done by a fearful proscription, most mercilessly carried into effect against the personal enemies of each member of the Triumvirate. To accomplish the latter, Antony and Octavianus crossed over into Greece, and thence proceeded to Macedonia, where in the two battles of Philippi, Cassius and Brutus were defeated, and slew themselves, B. C. 42. Antony, unhappily for himself, proceeded to Asia, while Octavianus returned to Italy. One of the objects of the latter in doing this was to secure the support of the soldiers, by bestowing on them land, on which they might settle, and which had been promised them at the very commencement of the troubles consequent on the death of Caesar, as the reward of their services. This is sometimes done in the case of veteran soldiers by our own government, but always in a new country, where no hardship is inflicted on any one; and it is supposed that thus there is secured both a race of sturdy cultivators and of brave adherents to the parent country. In the case of the Roman soldiers, it was inevitable that the grossest injustice should be perpetrated, and the greatest misery occasioned, for the scheme was to deprive of their estates the actual possessors, and bestow them on the soldiers. The miserable inhabitants, despoiled of their lands and homes, crowded to Rome, seeking redress and assistance. The evil had spread more widely than was at first intended; for it had been found that the lands origi-

nally set apart for the purpose were not sufficient, and hence an indiscriminate spoliation took place, reaching to all ranks and all parties. It became evident that the struggle was now between a licentious army and the whole inhabitants of Italy. In the meantime L. Antonius, brother of the triumvir, and then consul, along with Fulvia, the triumvir's wife, to secure to Antony some of the popularity with the soldiers likely to accrue from the division of the lands, persuaded Octavianus to leave to the officers of Antony the duty of assigning to his troops the lands which fell to their share. Those despoiled by the latter fled in turn to Octavianus, who at first was not unwilling to court the popular favour by protecting them. But he found that, after all, the army was his great support; and he finally entered into their cause without restraint, while L. Antonius, in turn, threw himself on the people.

Thus there were two parties arrayed against each other in open war, the subject being the division of the lands—L. Antonius at the head of the people, and Octavianus at that of the army. The siege of Perugia, in Etruria, at the Trasimene Lake, where L. Antonius was shut up by Octavianus, ended unfortunately for the former, B.C. 40, and the army finally triumphed.

We must now look at the bearing which these events have on the history of Virgil. When the division of the Roman world among the triumvirs took place, the Gauls constituted one of the provinces assigned to Antony. The charge of *Gallia Transpadana*, that portion of Cisalpine Gaul which lay between the Po and the Alps, and in which Cremona and Mantua were situated, was given to Asinius Pollio, who was six years older than Virgil, and had been a faithful adherent of Julius Caesar. He was not only a brave soldier, but a celebrated orator; and in addition to his historical labours, had devoted himself to poetry. A friend and patron of poets, and a literary man, it is fair to infer that he fostered the growing genius of the young Virgil, who came under his special notice, as living in his province, engaged in agriculture and the service of the Muses. It was his office to divide among the soldiers the portion of the lands which lay in the country over which he presided. If the ordinary account be correct, Pollio must have found himself unable, by his own authority, to reserve the lands of the poet, highly though he esteemed him. Virgil had already written some of the *Eclogues*,¹ by which he gave early promise of his future fame; and in a friendly spirit Pollio counselled him to seek the protection of Octavianus. We have no information how the poet obtained access to Octavianus; but his prayer was granted, and his lands in the meantime secured to

¹ Probably the second, third, and perhaps the fifth.

him—a service which he celebrates in the first Eclogue. But his success at Perugia having placed all Italy in the hands of Octavianus, Pollio was superseded in his command, and the task of assigning the lands committed to Cornelius Gallus, also distinguished as a poet and orator, and Varus, both of whom had been fellow-pupils of Virgil under Syron. Even their favour did not protect our poet from the violence of the soldiery. The lands about Cremona, which had, from favouring the conspirators, rendered itself obnoxious to the veterans of Caesar, did not suffice, and Mantua, though not in the same position, was, from its proximity, exposed to the same fate. Besides, Antonius Musa, who was associated with Varus and Gallus, had private reasons for pressing hard upon the Mantuans. In the consequent seizure of their lands, the protection before given to the poet, and which he endeavoured to secure by celebrating Varus in his sixth Eclogue, did not now avail him. He was obliged to flee before the sword of an angry soldier, and took shelter, it is said, with his master Syron, where he wrote the ninth Eclogue, B. c. 40.

In the meantime Antony, who had behaved himself disgracefully in Asia and Egypt, was summoned by his wife, while on his march in an expedition against the Parthians, to support his declining cause in Italy. He met her in Greece, where she died; but he sailed to Italy, where he found Octavianus at Brundisium ready to oppose him. On the other hand, Antony had been joined by a strong reinforcement, as Cn. Domitius Ahenobarbus, who commanded the constitutional fleet, was induced by Pollio to come over to his side. In these circumstances neither party was averse to peace, which was conducted under the mediation of Maecenas on the side of Octavianus, Pollio on that of Antony, and Cocceius, a common friend of both—an event which is commemorated in the fourth Eclogue. It was at this time that Antony married Octavia, the sister of Octavianus. Virgil now found easy access to Octavianus, and either formed or confirmed his friendship with Maecenas. His lands were, in consequence, restored to him; and if we may credit Servius, his influence was strong enough to obtain a partial redress for the Mantuans.¹

¹ We have thought it right, in such a work as this, to follow the account of the various steps by which the poet was ultimately secured in his property, as given in substantially the same manner by all the modern writers who have carefully consulted Donatus, Servius, and the other grammarians, among the most elaborate of whom are La Rue, Heyne, Jahn, and Forbiger. But we think it would not be difficult to show, from the position of Pollio, and the situation of Gaul in reference to Octavianus, that the application of Virgil to Octavianus is placed too early. Without entering into the reasons by which this conclusion is arrived at, we shall briefly state the conclusion itself. Virgil, as well as the other Mantuans, enjoyed his lands in peace while Gaul was

Virgil had not yet exhausted the stores of his affection to Pollio, and the eighth Eclogue (B.C. 39) bears a pleasant testimony to the poet's gratitude. From this time Pollio retired into private life, taking no part in the subsequent contests between Octavianus and Antony.

For some years Virgil seems to have divided his time between his farm and Rome. It must have been about this period (B.C. 39) that he introduced Horace to Maecenas.¹ It was in this year also that the triumvirs concluded at Puteoli a peace with Sextus Pompeius, son of the great Pompey, who had long harassed the Italian coasts with his fleet, and intercepted the provisions sent the Romans by sea from abroad. After this, Antony, with his wife Octavia, went to Athens, and Octavianus returned to Rome. But the calm was not of long duration. Antony had failed to fulfil his engagements; Pompeius either would not remain quiet, or Octavianus invented tales of piratical attacks on Roman ships as a pretext for assailing him. Accordingly next year (B.C. 38) war was declared against him by Octavianus, who desired the co-operation of Antony. A meeting was fixed at Brundisium, whither Antony repaired; but as Octavianus had not arrived, he instantly, to the great surprise of all, returned to Athens. Maecenas, with Cocceius and others, and, what is more memorable, Horace and Virgil in his train, arrived at Brundisium, it may be conjectured, after Antony's abrupt departure. From the language of Horace in describing their journey,² it is evident that Virgil and he were

under the administration of Pollio. When the party of Octavianus triumphed, the poet's fears were excited—hence Eclogue vi.—and justly. He was too well known to be under the protection of Pollio, for his former connection with Gallus and Varus to save him; though it is not unreasonable to suppose that they would have done so had they been able. Leaving his lands, he fled, and it was not till the Brundisium peace that he regained his lost property. No wonder that the terms of the fourth Eclogue are so rapturous; while the language of the first Eclogue will suit this period, to say the least of it, as well as the other. Thus we may account for the circumstance that, with the exception of the fact stated in the next paragraph of the text, we find no more notice of Pollio in all the subsequent writings of Virgil, though Pollio long survived him. Our author seems to have thrown himself entirely on the side of Octavianus and Maecenas. Is there no allusion to this in the lines *Ecl.* i. 28-36? There is nothing in the early commentators to oppose this view of the matter, while it is adequate to meet the historical facts known to us.

¹ Horat. *Sat.* i. 6, 55, 61, compared with *Sat.* i. 5. Clinton (*Festus Hellenici*, vol. iii. p. 221) conjectures that the introduction of Maecenas to Horace took place B.C. 41; but if the reasoning of the previous note be sound, this is too early a period. The friend and partisan of Pollio could hardly be so intimate at this time with Maecenas—not to mention the total silence of Virgil regarding Maecenas in the Eclogues.

² Hor. *Sat.* i. 5. Arnold fixes the time of this excursion at the date

on the most friendly terms both with each other and with Maecenas. Nor is the year void of the labour of our author, if it be true that he then produced the seventh Eclogue, though there is no evidence, either internal or external, to prevent us from placing it in the previous year. To this year also some refer the tenth Eclogue, which others place in B.C. 37.

Virgil was now confirmed in his intimacy with Maecenas. The opinion that he was encouraged by Maecenas to his second great work, the Georgics, is founded not more on the opinions of the ancient grammarians than on his own express statement. It is said that the great object which Maecenas had in view in suggesting, and Virgil in executing the poem, was alike to stimulate to agricultural labour, and to instruct in its best methods. Italy had been so long devastated by civil wars, that its inhabitants were repeatedly exposed about this time to all the horrors of famine; and the inhabitants, trained to the excitements of active military life, had lost agricultural taste and skill. In these circumstances, it was of importance not more to instruct than to encourage. And assuredly he would deserve well of his country who could so direct the feelings of his countrymen, by popular strains, as should lead them to exchange the spear and the sword for the share and the pruning-hook. It is not unfrequently the case that men fail in subjects prescribed or suggested to them by others. But the case here was different. We can hardly doubt that the poet was self-directed to his theme, and that the suggestion was his own, but encouraged and fostered by Maecenas.

There seems little doubt that the Georgics were completed in B.C. 30. This appears both negatively and from positive evidence, for Virgil alludes to many occurrences preceding that year. When the Georgics were commenced, is not so clear. The older commentators state that they occupied a period of seven years. If so, they must have been begun B.C. 37. But little confidence is to be placed in their averments, though there is at least a probability that this theme was entered on before B.C. 35. Trusting to the lines at the end of the Georgics, we may conclude that the main part of this work was composed in the city of Naples. If, however, the poem actually occupied so long a time,

of the Brundisian peace (*History of the Later Roman Commonwealth*, vol. ii. p. 260), referring to Appian, v. 64. But his account of the transaction is manifestly inaccurate; and the view of Heyne, Jahn, and others, who refer it to the visit to Brundisium, mentioned by Appian, v. 78, has been adopted as the true one. Heyne, however, places the date of the visit in the year B.C. 39. Niebuhr seems to take the same view as the majority of the commentators. *History of Rome*, vol. v. p. 124, note.

¹ *Georg.* iii. 40, 41.

as is generally ascribed to it, it is highly improbable that Virgil resided in that city at a period when the south of Italy was in commotion from the civil wars raging between Octavianus, Antony, and Sextus Pompeius. But there is no difficulty if we assume that the poet alludes to his occupations, as was natural, towards the conclusion of his work.

While engaged in the composition of the *Georgics*, Virgil appears to have meditated another and a greater work, a main object of which should be to exalt Octavianus Caesar. It is less easy to tell what truth there is in the narrative of Donatus, which is confirmed by Servius, that our author had commenced in his youth a poem founded on early Roman history, but that the hardness of the names deterred him. There are, however, sufficient indications in his earlier poems that some such design was entertained by him. And in the peace that the world now enjoyed, he at last commenced his great undertaking, which occupied him till the close of his life. He manifested in the *Aeneid* the same attention to the passing events connected with his exalted patron as he had done in the *Georgics*.

Donatus mentions that while Augustus was engaged in his Spanish expedition, B.C. 27, he wrote to Virgil expressing his anxiety to possess some specimens of his labour. We have an extract from the poet's letter in reply. After acknowledging the receipt of several letters from Augustus, he says, 'With regard to my (poem on) Aeneas, if I had anything worthy of your ears, I should send it with pleasure. But I have only entered on the subject, which is of such a nature, that I seem to myself to have undertaken it almost from some fatuity of mind; especially as you know that I wish to bring to bear on that work other studies, and these of much greater moment.'¹ There have been also referred to the same period the well-known lines of Propertius, celebrating the progress of the *Aeneid*, and ending—

Cedite Romani scriptores, cedite Graei,
Nescio quid majus nascitur Iliade.²

¹ Macrob. *Sat.* i. 24. —² The time at which this was written appears doubtful. Clinton (*F. H.* p. 237) places it at B.C. 24, from the allusion (91) to the recent death of Gallus. There arises, however, a suspicion from the words—

'Actia Virgilium custodis litora Phœbi
Caesaris et fortis dicere posse rates,'

that Propertius did not write it till the completion of the eighth book (see 675, &c. especially 704); which we should conjecture, for reasons regarding the seventh book, stated below, was not written till two years after this. It is certainly possible that Propertius may have

In the year B. C. 24, Augustus returned to Rome; and in the next year he had the misfortune to lose by death Marcellus, the son of his sister Octavia by her first husband. This young man, who died in his twentieth year, had been adopted by Augustus, who gave him his daughter Julia in marriage, and bestowed on him so many marks of favour, that he was universally regarded as his intended successor. Virgil, as usual, laid hold of this event in his patron's history, and thus enables us to fix the date of the sixth book as posterior to B. C. 23. The following incident is narrated by Donatus, and alluded to by Servius, in connection with the death of Marcellus. The poet, when his work was far advanced, read to the emperor the second, fourth, and sixth books—it is to be presumed not all at one sitting. While he was reading the last book, Octavia was present. When he came to the passage, *Tu Marcellus eris*, Octavia fainted away, and the poet received from her on her recovery the munificent gift of ten *sestertia* for each of the lines referring to Marcellus.¹ We are told by the same authority that Virgil read with great sweetness, and imparted even to dull matter a charm which gave it a life not its own.

With this date assigned to the sixth book agrees a passage in the seventh. It has been mentioned that the Parthians, Phraates, then reigning as king, and Tiridates, whom a conspiracy, exasperated by the cruelty of the sovereign, had raised up as a competitor for the throne, had applied for aid to Octavianus while in Syria after the conquest of Egypt. The son of Phraates was at that time in the hands of Tiridates, who placed him in the hands of the Romans. He was taken to Rome, and application was made for him, B. C. 23, by ambassadors from Phraates, while Tiridates pleaded his own cause in person. Augustus sent back the youth, but on condition that the Roman prisoners and standards taken in the disastrous defeat of Crassus, thirty years before, should be restored. This was done B. C. 20, and afforded intense gratification to the Romans. But there was in the meantime an evident alternative of war, and to this Virgil alludes in the seventh book. If this suggestion of La Rue, sanctioned by Heyne, be correct, the last six books of the *Aeneid* were composed within a period of three years. During this time Augustus was engaged in some of those extensive excursions which led Suetonius to remark that Africa and Sardinia were the only

known that Virgil intended to celebrate the glories of the battle of Actium. But no one can look at the two passages without being struck by the almost certainty that Propertius had read or heard the passage. And we have the authority of Donatus for stating that Virgil *recitavit pluribus*.

¹ This—valuing the *sestertium* at L.7, 16s. 3d.—gives L.78, 2s. 6d. for each line, and L.2031, 5s. for the whole.

provinces of the Roman empire not visited by him, and which seem to have excited the admiration of our author.

It was while returning from one of these excursions that the emperor met Virgil, on what was destined to be the poet's last journey. He had contemplated, it is said, a tour through Greece and Asia, to furnish him with more copious materials, and more lifelike descriptions, so that the *Aeneid*, now blocked out, but all unpolished, might receive the last touches of his master hand. Augustus was returning from Samos, where he had passed the two preceding winters, and met Virgil in Athens. The latter, either feeling already the incipient weakness of disease, or willing to gratify his great friend, abandoned his first intention, and agreed to return with him. At Megara, his fatal illness developed itself, and increased during the voyage to Italy. A few days after his arrival at Brundisium, he died, on the 22d of September, B.C. 19, within twenty-three days of completing his fifty-first year, probably the same year that witnessed the death of the poet Tibullus.

According to Donatus, he had spent the later years of his life partly in Sicily, but chiefly in Campania. The delightful climate and scenery of Naples being associated with his greatest enjoyments, he directed that he should be buried there. Accordingly, Augustus ordered his bones to be transferred thither, and a tomb was erected over them near the *via Puteolana* on Mount Posillipo, less than two miles from Naples. A tomb (see tail-piece), almost universally believed to be that of Virgil, is still pointed out, in a situation corresponding to that mentioned by Donatus,¹ and bearing this inscription, referring to the birth, death, and burial-place of the poet, as well as his threefold labours in the *Eclogues*, the *Georgics*, and the *Aeneid* :—

‘Mantua me genuit, Calabri rapuere, tenet nunc
Parthenope. Cecini pascua, rura, duces.’

This epitaph Donatus credulously assigns to Virgil himself.

His parents, we are told, lived long enough to enable him to

¹ The subject of the site of Virgil's tomb is an interesting one, but cannot be discussed here. Cluverius first raised doubts on the subject, for universal tradition, so far back as it can be traced up to Petrarch, is in its favour; and Cluverius was followed by Addison (*Remarks on Italy*, p. 138). Holdsworth (*Remarks and Dissertations on Virgil*, p. 501) examines the matter at great length, and decides, it seems on good grounds, in favour of the received notion. This, too, is the opinion of Gibbon (*Miscellaneous Works*, vol. ii. p. 204, ed. 1796), Eustace, Cramer, and Niebuhr (*History of Rome*, vol. v. p. 159), who says—‘It is adorned with a laurel-tree. I have visited the spot with the feelings of a pilgrim, and the branch I plucked from the laurel-tree is as dear to me as a sacred relic, although it never occurs to me to place him among the Roman poets of the first order.’

show his affection and gratitude by maintaining them in affluence, his father having become blind. He had lost, besides, by death, two brothers; but a step-brother by the mother, Valerius Proculus, survived him. To him he left one-half of his property, and the remainder, in various proportions, to Augustus, Maecenas, L. Varius, and Plotius Tucca. We cannot doubt that he had been enriched by the liberality of his patrons. According to Aulus Gellius, a refusal which he met with from the people of Nola, a town of Campania, north of Vesuvius, when he wanted a supply of water from their district for an estate of his, led him to alter *Nola* to *Ora* in the second *Georgic*, verse 225. This indicates an early possession of property; and we find more than one instance of the impression made on his successors as to his wealth and its source, as well as the importance of having Maecenases, in order that there may be Virgils. Heyne hints at a conjecture derived from a passage in Propertius, that he may have had a property near Tarentum; and Donatus mentions not only the estate in Campania, but another in Sicily. For these, however, we have but slight, or rather no warrant. Donatus rates his fortune at about ten thousand *sestertia*,¹ and states that his house at Rome stood on the Esquiline Hill, near the gardens of Maecenas. It may be noticed that here also lived Horace; and that such was the character of the place—once deemed unwholesome—for its healthiness, in consequence of recent improvements, that Tiberius retired thither to enjoy health and retirement.

We are told that on his deathbed Virgil demanded to see his papers, intending to burn the *Aeneid*, then in an unfinished state. His friends remonstrated with him, and in his will he left instructions regarding it, of which we have various accounts. He, either ordered it to be burned, or he left it to the discretion of L. Varius and Plotius Tucca—both mentioned by Horace as friends of Virgil, and eminently fitted for such a charge—directing them, whatever they suppressed, to add nothing—not even to complete unfinished lines. Augustus interfered to save the poem from destruction, and by his directions Varius and Tucca performed the task assigned them, bequeathing it to posterity as we now have it.

It is also said, and from Virgil's own language, as well as his temperament, it is probable enough, that it was his intention, after he had given the last finish to the work, to devote himself to philosophical pursuits. Without giving credence to the absurd fictions contained in his life by Donatus, we have no reason to doubt the statement that the poet had devoted

¹ *Possedit prope centies sestertium*; equivalent, according to the standard mentioned, to £78,125 of our money.

much of his early years to the studies that appertain to natural philosophy.

With regard to his personal appearance, Virgil is said to have been tall, and stoutly made, of a swarthy colour, and with the appearance of a farmer. He was slow in speech, and no one could have judged from his conversation that he was the most learned of Roman poets. From his asthmatic tendency, and the weak eyes of Horace, arose the saying attributed to Augustus, that with these poets on either hand, he was sitting between sighs and tears.

Virgil lived on terms of intimacy not only with men politically great, but with those of his contemporaries who were distinguished for their literary attainments, in that bright age of Augustan literature. His biographer remarks that he was utterly free from all literary jealousy, to such a degree, that the successful productions of others afforded him as much pleasure as if they were his own. His library was open to all men of learning; and he often quoted the saying of Euripides, that 'the property of friends was a common good.' Hence towards him the voice of envy was almost silent; and Varius, Tucca, Horace, Propertius, and others who adorned the time were devotedly attached to him. Though, like all other distinguished men, he did not want detractors, his transcendent merits were early acknowledged by the Romans. On one occasion, happening to be in the theatre at a time when some lines of his own were being recited, the people in a body rose and saluted him with the same honours as they were in the habit of rendering to Augustus. His modesty, moreover, was equal to his greatness. He seldom visited Rome. The clear atmosphere and sparkling beauties of Naples attracted him, from considerations both of health and of taste. When he did appear in the streets, crowds followed him with the tribute of admiration; but this gave him so little pleasure, that he was fain to find, in the shelter of the nearest house, a refuge from the throng. We can trace downwards the progress of his fame. Ovid, who was a young man of twenty-four when Virgil died, repeatedly takes notice of his writings. Quintilian assigns to him the same place in the study of Latin which he does to Homer in that of Greek—the very highest and most desirable as an introduction. That he had been introduced into the schools of Rome as early as the age of Augustus, we learn from Suetonius. And the practice continued till a late period, as we find it both recommended and mentioned by Augustin and Orosius, who wrote about A.D. 415. Caligula, however, treated alike contemptuously the claims of Virgil and Livy to distinction; and Adrian preferred Ennius to our poet. The popularity of Virgil secured him early a host of commentators,

among whom the principal was Servius, a courtier in the reign of Valentinian, a little after the middle of the fourth century. Aulus Gellius also (about A.D. 143) has copious remarks on our poet in his *Noctes Atticae*; and Macrobius (about A.D. 390) devotes four out of the seven books of his *Conviviorum Saturnaliorum* to a critical examination of Virgil's merits. The most extraordinary of the effects of his reputation, was the belief prevalent in the middle ages that he had been a great magician; and of his feats in this capacity most wonderful things are narrated. Thus a copper fly fixed by him on one of the gates of Naples, for eight years prevented any fly from entering that city. He encompassed his house and garden, in which it never rained, with a wall of air, invisible, but impermeable. Even at this day his name is associated in the minds of the common people of Naples with magic and necromancy.

Critics of more modern times have taken widely different estimates of the merits of Virgil, especially as regards the *Aeneid*. These opinions were at first founded on a sense of the obligation due to his productions, which, more than any others, attracted attention at the revival of letters in Europe. Hence there was too much inclination to overvalue him as an epic poet, and blindly to compare him, as on equal terms, with Homer. We may take Blair as a late representative of this class. 'But,' says he, 'notwithstanding these defects, which it was necessary to remark, Virgil possesses beauties which have justly drawn the admiration of ages, and which to this day hold the balance in equilibrium between his fame and that of Homer.' The tendency is now too much perhaps the other way. Niebuhr especially seems unduly to depreciate Virgil, when he says—'His *Aeneid*, on the other hand, is a complete failure; it is an unhappy idea from beginning to end; but this must not prevent us from acknowledging that it contains many exquisite passages.' There is no doubt on the mind of any as to the excellency of the *Georgics*. Even Niebuhr says—'His didactic poem on agriculture is more successful; it maintains a happy medium, and we cannot well speak of it otherwise than in terms of praise.' All, too, are agreed on the service rendered by Virgil to the Latin language and versification. To the former he gave dignity, and as much of sweetness and softness as its structure renders it capable of receiving; and the latter he moulded in a stately and flowing melody unknown to it before. His learning too, his profound skill in the antiquities, the usages, and the history of Italy, are universally acknowledged. In the words of Niebuhr—'Virgil displays in it [the *Aeneid*] a learning of which the historian can scarcely avail himself enough; and the historian who studies the *Aeneid* thoroughly will ever find new things to admire.'

It is now time to examine very briefly for ourselves the three works contained in this volume. The first is the *BUCOLICA*, or, as it is popularly called, the *Eclogues* of Virgil. The early occupations of the poet—partly devoted to rural pursuits, and partly to the cultivation of Greek literature—naturally interested him in the writings of Theocritus, who wrote in Greek verse of the employments of the shepherd. His first thought seems to have been to content himself with an imitation of his master, seeking no other glory than to transfer to his own native stream and fields, and to his own verse, the sentiments of the Syracusan bard. Hence we find passages from the *Idyllia*, or pastoral poems of Theocritus, almost literally translated by Virgil. Few of the ten *Eclogues* are strictly pastoral. The life of the husbandman in the north of Italy did not present the poet with opportunities of drawing from the life a representation of the easy and sunny existence of his Sicilian prototype. Accordingly, with the exception of snatches here and there of rural life, we find little to imbue us with a shepherd's feelings or habits of thinking, even in their poetised state. And the avowed transference of Syracusan song to northern Italy leads to a mingling up of scenes, and personages, and deities, which is unfavourable to our sense of the real, and brings the artist too prominently before us.¹ Nevertheless, they are delightful poems. The images are simple and suitable, and so is the language in which they are conveyed. It is not much to say that they never offend; but this is at all events an advance upon Theocritus. The great error of Virgil was to imagine that they could ever be supposed to be a shepherd's representation of scenes in a shepherd's life. They are in reality the pictures of a polished mind, playing, if we may use the expression, at shepherd. And we detect, we think, in the later *Eclogues*, greater, if not complete, independence of his master, leading to the invention of that pleasing, if not wholly natural school of poetry, where the imagination invests the rural life with the charms of its own refinement. Here, too, Virgil presents us with many specimens of that power of description which we shall best place before the reader in the words of a master,² even though it anticipate something of what remains to be said of the *Aeneid*. 'In the Epic, character forbids the appearance of descriptions of natural scenes and objects otherwise than as subordinate and accidental features, limited to a very small space: individual localities are not portrayed, but an intimate understanding and love of nature manifest themselves occasionally with peculiar beauty. Where have the soft play of the waves, and the repose of night, ever been more happily described? And how finely do

¹ See for an illustration *Ecl.* vii. verse 4, compared with 12.

² Humboldt's *Cosmos*, vol. ii. p. 19, English translation.

these mild and tender images contrast with the powerful representations of the gathering and bursting tempest in the first book of the Georgics, and with the descriptions in the Aeneid of the navigation and landing at the Strophades, the crashing fall of the rock, and of Aetna with its flames! In truth, however, individual localities are often portrayed, and that to the life, by Virgil, as any one glancing at the scene described in the first Eclogue will at once admit. In one respect the Eclogues have an original merit, which it becomes us to notice. Without losing sight of that softness which is a leading characteristic of the true Idyl, he gives to some of his thomes¹ a simple grandeur, which is so far from being incompatible with rural images, that the latter twine round the stately stem in most graceful and befitting ornament.

The next work is the GEORGICS. It belongs to that difficult class of poems called *Didactic*, whose object is to convey instruction pleasingly and invitingly through the medium of poetry. The purpose for which it was written has been already mentioned—the revival of agriculture in Italy, devastated by the long and cruel civil wars. It is dedicated to Maecenas, the patron and friend of Virgil. It is divided into four books, each of which treats of a different subject. The first treats of the cultivation of the soil, and the operations of agriculture connected with sowing, and the different occupations that are proper for the different seasons. The second regards the cultivation of trees, especially of the vine. The third treats of the various animals that are more immediately useful in agriculture—horses, oxen, sheep, goats, and dogs. The fourth is occupied with the care of bees. It is impossible to praise too highly the mode in which Virgil has executed this work; and though the subject had before exercised the pens both of Greek and Roman writers, and our poet had especially before him the *Opera et Dies* of Hesiod, there is little of the close imitation that is to be found occasionally in the Eclogues. Italy was his field, and he confines himself to this; his aim being, in truth, to benefit his countrymen. Taking into view the popularity of Virgil, we are entitled to presume that his verses, passing from mouth to mouth, contributed materially to effect the object which he had in view. And we know that not only did the ancient writers on agriculture refer to him as an unquestionable authority, but we are told in modern Italy his maxims are found to be as sound as ever. Martyn—no mean authority—even says: ‘Though the soil and climate of Italy are different from those of England, yet it has been found by experience that most of his rules may be put in practice even here to advantage.’ The dangers to which

¹ See especially the fourth Eclogue.

the poet was exposed were, that either by treating his subject too literally, he should make it dry and repulsive; or that he should so overlay it with ornament, as to render his instructions useless and unintelligible; or that he should, by undue elevation of what is apparently mean and trivial, degenerate into affectation and bombast. These dangers he has completely escaped. He gives rules with all the precision of a scientific treatise, and all the charms of true poetry, manifesting that pregnant power of exact expression in which he has no rival. Like all good teachers, he abounds in illustration. What can be apter, for instance, than his reminiscence of the old gardener, probably visited by him on the journey to Brundisium with Horace and Maecenas, which he gives with so much enjoyment, and such exquisitely minute touches, subordinate, however, all the while to his main purpose of teaching how bees may be most profitably reared? Belonging also to the same illustrative faculty is his habit of seizing hold of an incident common enough in rural life, and giving it activity and personality, as in his instructions regarding the viper, *Cape saxa manu, cape robora, pastor*. But his poetical power is principally displayed in those episodes, by which he has enriched the Georgics with some of the most finished specimens of poetry that exist in any language. Donatus tells us that Virgil, while writing the Georgics, was in the habit of dictating to his amanuensis in the morning several lines, and that his sole employment during the day was to reduce their number, and bring the selected few to the proper state of polish; and adds, that he compared himself not unaptly to a bear licking her cubs into shape. Whether this be true or not,¹ the result of his labours undoubtedly is, that in the Georgics we have one of the most finished productions of which human language seems susceptible.

We cannot say the same of the third, the longest and most ambitious of Virgil's works—the *ÆNEID*. But in our remarks on this poem, we must remember that it is an unfinished production, and did not enjoy the master's polishing touches to soften asperities, to remove inconsistencies, and to effect those *callidæ juncturæ* which are often the result of minute elaboration. The avowed subject is the settlement of Aeneas and the Trojans in Italy—that theme which had been a favourite tradition of the Romans, at least prior to the time of Naevius.² The poem opens in the seventh summer after the destruction of Troy, with the

¹ Donatus, in the same passage, says that Virgil first wrote the *Æneid* in prose. If both these assertions had been made of the same poem, they would have been singularly analogous with the procedure of Goldsmith in his exquisitely-finished poem of the *Deserted Village*.

² B. C. 235. Clinton, *F. H.* vol. iii. p. 29. Niebuhr's *Lectures on the Early History of Rome*, p. 29.

landing of Aeneas on the coast of Carthage, and his hospitable reception by Dido.¹ In the two following books Aeneas narrates to Dido his wanderings, from the downfall of Troy up till that time. The fourth contains the loves of Aeneas and Dido, the departure of the former by the command of the gods, and the despair and voluntary death of the latter. In the fifth, Aeneas visits Sicily; and in the sixth arrives in Italy, where, at Cumae, he descends to the shades, and has an interview with his father Anchises. The remaining books are occupied with his struggles to obtain a settlement in Italy, the land destined to his race—the offers of Latinus, king of the Latins, who agrees to marry to him his daughter, and give him a kingdom—the opposition of the Rutulian king, Turnus, to whom Lavinia had been betrothed—the mustering of allies on both sides—the repeated defeats of the Rutulians, in spite of the gallant deeds of Turnus—his final overthrow and death, and the triumph of Aeneas.

Objections have been made to the Aeneid, altogether independently of its being an unfinished work. These resolve themselves into Virgil's want of originality, his alleged poverty of invention, the sameness of his characters, and, above all, the fatal objection that his hero is totally devoid of interest. To some of these no satisfactory answer can be given. It was an unfortunate thing that he chose to form himself so much on the model of Homer, and to trust too little to his own original powers. That he has done so cannot be denied. And if the question were, whether the Aeneid is to be read solely for its own underived excellencies? we should have to except a very large portion. But the question assumes a very different aspect when we wish to examine not the powers of the poet, but the charms of the poem. In this view we are at liberty to admire the new form in which Virgil often reproduces the thoughts of his master. The alleged poverty of invention, in incidents at least, is not so apparent. The rapid changes of scenery and event, especially in the early books, are a convincing proof that his powers were not essentially deficient in this respect. Nor can the charge of sameness of character be admitted. No doubt there is too much of the *fortemque Gyan, fortemque Cloanthum*. But there must be walking gentlemen in all populous representations. And surely the old age of Anchises is not that of Evander or Latinus, nor the youth of Euryalus that of Ascanius, nor the bravery of Mezentius that of

¹ As the date of the foundation of Carthage by Dido is generally placed upwards of two hundred years after that assigned to the destruction of Troy, Virgil has here been charged with an Anachronism, or error in point of time. From this he is elaborately defended by Martyn in his *Dissertations upon the Aeneid of Virgil*, pp. 1-26; and by Gibbon, *Miscellaneous Works*, vol. ii. p. 469. *Res non operae pretium est.*

Turnus, nor the rage of Amata that of Dido? The deities also preserve their characteristics; and Jupiter's dignity is as different from that of Neptune, as the lineaments and state of Venus are different from those of Juno. The last objection—that founded on the character of Aeneas—seems the most serious and unsurmountable of all, as it runs through the whole work, and affects its power to please, apart from the question of originality. It has been alleged that Virgil has here failed, because his aim was to represent Augustus in Aeneas, and that the character of the former was incompatible with heroic dignity. But, critically considered, though this were the case, it would only prove that he was destitute either of skill in selection, or of that power of creating a character which constitutes the true poet. There is no question that he did intend to compliment Augustus. He had personally experienced the fearful woes to which his country had been subjected by the civil wars. He seems early to have abandoned the party of Antony, to which his own retired and meditative habits had probably never induced him to form an attachment stronger than that which arose from the ties of personal affection to some of its leading men. Thenceforth he flung himself entirely on the side of Maecenas and Augustus, as of men who alone could heal the bleeding wounds of the country which he so ardently loved. He fondly hoped that Rome would rival Greece in arts, as she had before conquered her in arms; and he strove to do his best to accomplish this end. And in all this Augustus was his hope, as it was that of Horace and other reflective and leading minds of that age. But it seems an over-refinement to suppose that in the *Aeneid* the characters are representations of those men that thronged the court of Augustus, or took place in the events that affected his history, and that the battles and struggles are intended to shadow forth the conflicts that raised Augustus to the empire. Virgil seems to have had before him in Aeneas, not a representation of Augustus, but a distinct conception of a character noble in itself, though, unfortunately for his main design, it is difficult, perhaps impossible, to invest it with interest when success is to accompany it. His design was, having before him the destinies of the mightiest empire that the world had ever seen, to give its founder a character befitting. He was to be a man of warm affections, eager to see his storm-buffeted friends and followers at last reposing in peace, but with implicit reliance on the will of Heaven, and determined to forego all considerations, not for himself, but for that posterity whose destinies depended on his obedience to the behests of the gods. Hence the *pious Aeneas* sacrifices his own feelings at all times to posterity. For this he wanders from clime to clime—for this he gives up Dido—for this he plunges

into a bloody war in a strange land. Now to invest such a character with interest, he must be unsuccessful; he must be the object of our admiration for the real hardships and evils to which he submits, his unselfishness appearing evident in his meek submission. Unfortunately, it was necessarily Virgil's plan, as it was part of the tradition, to bestow success on Aeneas; and thus his character is invested with an obedience which has no real trials; his self-conflicts all end in his self-aggrandisement. One thing alone could have imparted interest to the successful Aeneas—a strong will struggling manfully, and by its own indomitable energies. Unfortunately, this is the very attribute with which the poet has endowed Turnus; and it cannot be denied that the reader is irresistibly drawn to wish success to the enemy of the Roman race, and to mourn his fall.

But in spite of these serious drawbacks, the *Aeneid*, while it would be folly to demand for it a place with the *Iliad*, will ever be a deeply interesting poem. Its style a model of correct taste, its diction pure and majestic, its versification full and flowing, its vivacity unbounded, the spirit of its incidents unfailing, it presents a charming field over which to roam in search of the sweet and the stately. In one characteristic, at least, Virgil surpasses Homer—in the exquisite pathos with which he delineates human suffering; while not Homer himself is more sublime than Virgil in his loftiest flights, as when he describes the gods congregated for Troy's downfall, or the Egyptian fleeing in awe-struck dread from the pointed arrow of Apollo.



VIRGILII BUCOLICA.

ECLOGA I.

THE title *Bucolica* was probably given to these poems by Virgil himself. It is derived from *Βουκολικός*, *pastoral*. The title *Ecloga* is from *ἐκλογή*, *a selected piece*; and in consequence of its application to these bucolics, *Eclogue* came to mean *a pastoral poem*.

The subject of this Eclogue is the gratitude of Virgil to Augustus, for having restored to him his lands, in the neighbourhood of Mantua, as has been stated in the INTRODUCTION. The poet brings this out by a dialogue between two shepherds, one of whom, Meliboeus, is compelled by the soldiers to leave his country. The other shepherd, Tityrus, representing one of the dispossessed inhabitants, is settled in the enjoyment of freedom and peace, both of which he had gained in a visit to Rome. This is intended to indicate, in a general way, Virgil's own condition.

TITYRUS.

MELIBOEUS—TITYRUS.

MELIBOEUS.

TITYRE, tu, patulae recubans sub tegmine fagi,
Silvestrem tenui Musam meditaris avena:

1. *Tityre*. The proper names of Greek origin in the Eclogues are borrowed from Theocritus and Pindar. *Recubans* and *lentus* (verse 4), implying *ease* and *security*, are opposed to *inquimus* and *fugimus* (verses 3 and 4). *Tegmine*. In Cicero (*de Nat. Deor.* 2, 44, 112) occurs *lato sub tegmine coeli*. *Fagi*. Though no beech-trees are now found in the vicinity of Mantua, we must not thence conclude that such did not exist in Virgil's time. A plantation of aged beeches would seem to have been a distinguishing feature of his farm, so often does he mention it; cf. *Ecl.* 2, 3; 3, 12; 9, 9; and *Georg.* 4, 566. The *fagus* of the Romans must not be confounded with the *φάγος* of the Greeks. The latter was a species of oak, but the former was the beech, as is evident from the words of Pliny: *Fagi glans, nucleis similis, triangula cute includitur*.—2. *Meditar*is (as if for *melitaris*, from *μελίτρεον*) is here

Nos patriae fines et dulcia linquimus arva ;
 Nos patriam fugimus : tu, Tityre, lentus in umbra,
 Formosam resonare doces Amaryllida silvas. 5

TITYRUS.

O Meliboeë, deus nobis haec otia fecit.
 Namque erit ille mihi semper deus ; illius aram
 Saepe tener nostris ab ovilibus imbuet agnus.
 Ille meas errare boves, ut cernis, et ipsum
 Ludere, quae vellem, calamo permisit agresti. 10

MELIBOEUS.

Non equidem invideo ; miror magis : undique totis

used in its technical sense, 'to play over and over the same tune,' 'to practise.' In *Val. Max.* 1, 3, *armorum meditatio* signifies 'military exercise.' As to the commutation of *d* and *l*, cf. 'Odysseus, *Ulysses*; *δάκρυμα*, *lacryma*: so also the Italian *cicala* = *cicada*; Spanish *cola* = *cauda*. In the Sicilian dialect, *dd* = *ll* in Italian. *Avena*, probably the *Syrinx*, or 'Pandean pipe,' which was variously denominated, according to the material of which it was constructed, whether of cane (*arundo*), reed (*calamus*), hemlock (*cicuta*), or of straw (*avena*), as in this passage. See *SYRINX*, in Dr William Smith's *Dictionary of Greek and Roman Antiquities*.—3. *Patriae*, 'our hereditary property.'—4. *Fugimus*. This verb *fugio* signifies either 'to go,' or 'to be driven into exile,' 'to fly,' or 'to flee.' *Lentus*, 'untroubled,' 'undisturbed.'—5. *Amaryllida*. The name *Amaryllis* is also borrowed from Theocritus. She was a shepherdess beloved by Tityrus.

6. *Meliboeë*. This name, *Meliboeus*, literally signifies 'herdsman,' being derived from *μήλι*, 'it is a care,' and *βόις*, 'an ox.' *Deus*, 'a god,' by the next verse the meaning is thus limited—'for, a deity he shall always be esteemed by me.' Julius Caesar had been placed among the gods during the year 712 A.U.C.; but this honour was not conferred upon Augustus until 725 A.U.C.; cf. *Hor. Od.* 4, 5, 32. Deities of this stamp were so only on medals, obelisks, temples, and in inscriptions. *Otia*, 'security' amid the turmoils of war.—7. *Illius*. Here and elsewhere Virgil shortens the penultima of this word; cf. *G.* 1, 49; *A.* 1, 16, &c. So also does he use *ipstus*, *soltus*, *altus*.—8. *Imbuet*, 'shall stain with its blood.' *Agnus*. The sacrifice offered by the poor to the Lares was a pig; by those in better circumstances, a lamb; and by the rich, a calf or a steer.—9. *Meas*, 'which are tended by me.' It is of his master's folds that Tityrus here speaks; cf. *nostra*, in *Ec.* 9, 12, used by Moeris in speaking of the poems of his master. *Errare*, 'to browse at large.' *Ipsum* is 'the herdsman,' as opposed to *boves*.—10. *Ludere*, 'to amuse myself;' as *Hor.* *S.* 1, 4, 139, uses *illudo chartis*, 'I amuse myself with writing.'

11. *Non . . . magis*, 'rather do I wonder than envy.' *Undique . . . agris*, 'to such an extent (*usque adeo*) do agitation and alarm prevail

Usque adeo turbatur agris. En, ipse capellas
 Protenus aeger ago; hanc etiam vix, Tityre, duco.
 Hic inter densas corylos modo namque gemellos,
 Spem gregis, ah! silice in nuda connixa reliquit. 15
 Saepe malum hoc nobis, si mens non laeva fuisset,
 De coelo tactas memini praedicere quercus.
 [Saepe sinistra cava praedixit ab ilice cornix.]
 Sed tamen, iste deus qui sit, da, Tityre, nobis.

TITYRUS.

Urbem, quam dicunt Romam, Meliboeae, putavi 20
 Stultus ego huic nostrae similem, quo saepe solemus
 Pastores ovium teneros depellere fetus.
 Sic canibus catulos similes, sic matribus haedos
 Noram; sic parvis componere magna solebam.
 Verum haec tantum alias inter caput extulit urbes, 25
 Quantum lenta solent inter viburna cupressi.

throughout all the land (*undique agris*).—12. *Turbatur* is impersonal. *En, ipse*, 'as an example, I myself in despair (*aeger*),' &c.—13. *Hanc*, sc. *capellam*.—15. *Silice*, though usually masculine, is fem. here, and in *Aen.* 8, 233. This instance is the only one in which *connixa* is used in this sense, 'having brought (them) forth.'—16. *Laeva*, 'infatuated'; cf. *Aen.* 2, 54; and *Hor. A. P.* 301: *dexter*, as opposed to this meaning, signifies 'ingenious,' 'sagacious,' 'acute.'—17. *De coelo tactas*, 'blasted by lightning.' Exile was supposed to be portended when an oak was struck by lightning; while the failure of crops was indicated by the blasting of an olive-tree.—18. [*Saepe . . . cornix.*] This verse is considered an interpolation, and rejected by recent editors, because *praedixit* and *ilice* after *praedicere* and *quercus*, are tautological; and because a *sinistra cornix* was a favourable omen.—19. *Sed tamen* are emphatic, indicating the return of the conversation to the subject which had been interrupted. *Qui*. The difference between *qui* and *quis* interrogative is, that *qui*? implies kind, sort, quality; whereas *quis*? simply asks respecting individuality: thus, *qui deus*? what kind of god?—*quis deus*? what god? what is his name or designation? *Da*. The verb *dare*, as here, frequently signifies 'to tell,' 'declare.'

20. *Romam*. Before answering the inquiry after the deity, Tityrus must describe the city in which he had seen him. The ancient Latin city of Valentia was called by the Pelasgic name *Péum*, Roma, which it has retained to the present time.—21. *Huic nostrae* (sc. *urbis*); that is, Mantua, about three miles further down the stream than Andes, Virgil's native village.—24. *Noram* (= *noveram*) has its proper meaning here, 'I knew' (and not 'I thought,' as some translate it). The sentence, being elliptical, should be rendered: 'I thought (*putavi*) that our own city should resemble Rome, in a manner similar to that which I knew whelps to resemble,' &c.

MELIBOEUS.

Et quae tanta fuit Romam tibi causa videndi?

TITYRUS.

Libertas: quae sera, tamen respexit inertem,
 Candidior postquam tondenti barba cadebat; 30
 Respexit tamen, et longo post tempore venit,
 Postquam nos Amaryllis habet, Galatea reliquit.
 Namque, fatebor enim, dum me Galatea tenebat,
 Nec spes libertatis erat, nec cura peculi.
 Quamvis multa meis exiret victima septis,
 Pinguis et ingratae premeretur casens urbi: 35
 Non unquam gravis aere domum mihi dextra redibat.

MELIBOEUS.

Mirabar, quid maesta deos, Amarylli, vocares;
 Cui pendere sua patereris in arbore poma.

27. *Et*, when it introduces an interrogation, expresses inquisitiveness, emphasis, or indignation.

28. *Libertas*, 'the prospect of freedom or liberty.' At the end of five years, industrious slaves might purchase freedom out of their savings. *Inertem*, 'when old and feeble,' for Tityrus did not obtain his liberty till advanced in years. With *sera*, understand *quamquam*, as *tamen* requires.—29. *Candidior . . . cadebat* alludes to manumission, for slaves never pruned their beards.—30. *Respexit*. Tityrus here institutes a comparison between the length of time during which he had been hoping for liberty, and the normal five years which generally elapsed before it was conferred.—31. *Postquam* must be repeated before *Galatea*. The use of the present and perfect tenses indicates that the action expressed by the former (*habet*) followed immediately after that denoted by the latter (*reliquit*); besides *habet* may imply that his affections are still enjoyed by Amaryllis.—33. *Peculi*. On this form of the genitive of neuters in *-um*, which form alone Virgil employs, see *Gram.* § 58, note 2; and Zumpt, *Lat. Gram.* § 49. The *peculium* of a slave was such property as his master permitted him to consider as his own: when applied to children, it was whatever they possessed, independently of their fathers.—34. *Victima* is properly a sacrifice after a victory, and *hostia* one preceding an engagement, *Ov. Fast.* 1, 335.—35. *Ingratae urbi*, 'unremunerating city,' since from it he drew not the full value of his cheese and cattle: not, as some say, 'because Galatea consumed his share of the market-money allowed him as *peculium*;' that could not have been attributed as a fault to the city.

37. *Amarylli*. Greek appellatives ending in *-is* make the voc. in *ε*.—38. *Sua*, 'its own,' that is, the natural fruit, not the produce of grafting. *Poma*, 'the fruit' (in general). From this allusion, we conclude that the time of the year was July or August when he visited Rome.—

Tityrus hinc aberat. Ipsae te, Tityre, pinus,
Ipsi te fontes, ipsa haec arbusta, vocabant. 40

TITYRUS.

Quid facerem? neque servitio me exire licebat,
Nec tam praesentes alibi cognoscere divos.
Hic illum vidi juvenem, Meliboeae, quotannis
Bis senos cui nostra dies altaria fumant.
Hic mihi responsum primus dedit ille petenti: 45
'Pascite, ut ante, boves, pueri; submittite tauros.'

MELIBOEAUS.

Fortunate senex, ergo tua rura manebunt!
Et tibi magna satis; quamvis lapis omnia nudus
Limosoque palus obducat pascua junco.

39. *Aberat* has the last syllable lengthened by the *arsis*; see METRICAL INDEX. *Ipsae pinus*, 'the very pines.'

40. *Arbusta* were spots of ground in which clumps of various kinds of trees were planted at regular distances of about twelve yards; of these the branches were trimmed, and vines, called *viles arbutivae*, trained around them.

41. *Quid facerem?* 'what could I do?—how could I help it?' I was compelled to go, irrespective of her complaints.

42. *Praesentes*, 'favouring,' 'propitious:' cf. Hor. *Od.* 3, 5, 2.—

43. *Hic*; that is, 'in Rome.' *Juvenem*, the *deus* of verse 6, Octavianus, who was at this time about twenty-three years of age: he is styled *juvenis* even at the age of twenty-seven, *G.* 1, 500. *Quotannis bis senos*, &c., 'in whose favour my altars smoke twelve days every year'—probably once a month, as it was usual on the kalends, nones, or ides of each month to sacrifice to the *Lares domestici*, among whom Tityrus reckons Octavianus.

45. *Primus* = *tandem* or *demum*, 'at length,' when hope had nearly expired; or *lit.*: 'he first,' &c.—46. *Submittite tauros*, 'breed young oxen:' cf. *G.* 3, 73, and 159.

47. *Ergo tua*, thy fields then shall remain (for thee); that is, they shall not be molested by a ruthless soldiery. Wagner would explain *tua* from the legal formula *meum est* (as *Ecl.* 3, 4); and he says that the emphasis should be on *tua*, not on *manebunt*. This, however, was not possible to a Roman, for *tūc* here (as *māc*, 9, 4) is in the *thesis* of a dactyl.

48. *Magna satis*, 'sufficiently extensive' for all your purposes of pasturing. *Quamvis . . . junco*; this passage alludes to the property of Virgil, and conveys an idea of his moderation and contentment. Andes, the spot where Virgil's farm was situated, is

Non insueta graves tentabunt pabula fetas; 50
 Nec mala vicini pecoris contagia laedent.
 Fortunate senex, hic inter flumina nota
 Et fontes sacros frigus captabis opacum.
 Hinc tibi, quae semper, vicino ab limite, sepes
 Hyblaeis apibus florem depasta salicti, 55
 Saepe levi somnum suadebit inire susurro;
 Hinc alta sub rupe canet frondator ad auras;
 Nec tamen interea raucae, tua cura, palumbes,
 Nec gemere aëriā cessabit turtur ab ulmo.

TITYRUS.

Ante leves ergo pascentur in aethere cervi, 60
 Et freta destituent nudos in litore pisces—

considered to be the modern Pietola, which, however, is only two miles from Mantua, whereas Andes was three.—50. *Non . . . fetas*, 'no unaccustomed food will injure the dams, languid (*graves*) after yeening (*fetas*);' others think that *graves fetas*, taken together, mean 'heavy with young.' The poet simply means, that the dams that require care will not be exposed to such fatigue and privation, as must attend a removal to distant or strange pastures. *Insuētā* is a trisyllable, the *u* = *w* in English.—52. *Flumina nota*, the *Mincius* and *Eridānus*, now respectively the Mincio and the Po; more probably the Mincius only is meant here, with the small streams that watered the poet's farm; the Po is twelve miles distant, and thus too remote to be visited by the shepherd. The Mincius issues from Lake *Benacus* (Lago di Garda), forms a marsh about three miles from Mantua, and falls into the Po about twelve miles below that city.—53. *Frigus opacum*, 'shady coolness;' our phrase is *cool shade*.—54. *Hinc tibi*, &c.: the construction is—*hinc, ab vicino limite, sepes, quae semper Hyblaeis apibus florem salicti depasta (est), saepe suadebit tibi levi (apum) susurro inire somnum*; that is, *ab ea parte, qua vicinus limes est*.—55. *Hyblaeis*, 'Sicilian.' The honey produced in the vicinity of Mount Hybla was considered of a very superior quality, the herbage being principally thyme. *Florem* is an example of what is usually called the Greek accusative, which may appropriately be designated the *accusative of limitation*. See *Gram.* § 259, 2; and *Zumpt, Gram.* § 458.—57. *Canet ad auras*, 'will raise his voice,' 'sing aloud.' Others connect *ad auras* with *frondator*, 'on high,' referring to the vinedresser's position, as if his enjoying the cool breezes is meant to be expressed. *Ad auras*, 'from the earth upwards,' 'in an upward direction from the earth,' as smoke, a funeral pile, a building; while *in auras* implies no connection whatever with the earth.—58. *Tua cura*, 'your favourites;' that is, those whose note you delight to hear. With *palumbes* supply *cessabunt*.—59. *Gemere*, 'to coo.' The turtle-dove spends only three months in Italy, leaving it in the middle of autumn. It delights especially in elevated situations.

60. *Ante leves ergo*, &c., sooner, therefore, shall the fleet (*leves*) stags pasture in the air, &c. Tityrus so warmly feels his obligations

Ante, pererratis amborum finibus, exsul
 Aut Ararim Parthus bibet, aut Germania Tigrim—
 Quam nostro illius labatur pectore vultus.

MELIBŒUS.

At nos hinc alii sitientes ibimus Afros ; 65
 Pars Scythiam et rapidum Cretae veniemus Oaxen,
 Et penitus toto divisos orbe Britannos.
 En ! unquam patrios longo post tempore fines,
 Pauperis et tuguri congestum cespite culmen,
 Post aliquot, mea regna videns, mirabor aristas ? 70
 Impius haec tam culta novalia miles habebit ?

to Augustus, that he avers that the laws of nature must be reversed before he can become ungrateful.—62. *Pererratis amborum finibus*. This could not be effected except by previously conquering the Romans, whose territory intervened. Tityrus, therefore, would here represent the impossibility of such an event.—63. *Ararim . . . Tigrim*. The Arar, afterwards Saconna, then Sangona, now the Saône, properly belongs to Gaul. In Virgil's time, however, the boundaries of Gaul and Germany were not definitely settled. Besides, on the map of Eratosthenes, then in vogue, the Arar was made to unite the Rhône with the Rhine. It need not be wondered at, as it has been, that Tityrus should know the names of these rivers: disbanded soldiers, returning from these parts of the world, could most easily spread the tidings of those two nations among the lower orders in Italy. It should be remembered, that the Germans and the Parthians were at that time the most formidable enemies of the Romans.—64. *Illius*; that is, of Augustus.

65. *At nos*, &c., 'but we (on the contrary) shall depart hence, others (to) the Africans of the Desert.' Melibœus contrasts the fate of himself and his fellow-exiles with the happy lot of Tityrus.—66. *Oaxen*. Oaxea, a river of Crete, on which stood the city of the same name: as Libya and Scythia are opposed, so are Crete and Britain.—67. *Penitus . . . divisos*, 'separated from, or beyond the limits of the whole world:' the world was surrounded by the ocean, but Britain lay beyond the ocean; therefore the Roman concluded that Britain did not belong to this world. In the reign of Claudius (54 A.D.), Aulus Plautius, who was leader of an expedition into Britain, could scarcely induce his troops to follow him, as they believed, beyond the end of the world.—Suet. CLAUD.—68. *En ! unquam*, &c., 'Shall I ever again be delighted in beholding the lands once mine? I shall hereafter see but a few ears of grain; that which is now well cultivated will become worthless by neglect.—69. *Tuguri*: cf. *peculi*, verse 33, note. The roofing of cottages was formed, as they are still in some countries, by first laying a thin grassy turf on the rafters, to which the grass-roots gave cohesion; over this was placed the thatch.—71. *Impius*, 'heartless,' 'inhuman,' or 'unconscientious:' *impious* was applied to one who violated any of the kindly ties of nature from the highest to the lowest. *Novalia* and *segetes* here simply mean 'corn-fields.' Properly,

Barbarus has regetes? en, quo discordia civas
 Produxit miseros! en, quis consuevit agros!
 Inserere nunc, Meliboeae, puros, pone ordine vites.
 Ite meae, felix quondam pecus, ite capellae.
 Non ego vos posthac, viridi projectus in antro,
 Dumosa pendere procul de rupe videbo;
 Carmina nulla canam; non, me pascente, capellae,
 Florentem cytisum et salices carpetis amaras.

75

HYMNUS.

Hic tamen hanc mecum poteras requiescere noctem 80
 Fronde super viridi. Sunt nobis mitia poma,
 Castaneae molles, et pressi copia lactis;
 Et jam summa procul villarum culmina fumant,
 Majoresque cadunt altis de montibus umbrae.

novalis ager, or *novale*, meant either 'unbroken grass-land' (lay), or 'land tilled and left fallow alternately'; Plin. 17, 5; and 18, 19; Varr. *L. L.* 5, 39.—72. *Barbarus*, 'a barbarian,' as at this time there were many of the legions recruited from the allies and provinces, especially from Gaul. To all, except the Greeks and themselves, the Romans applied this term. *Quo*, 'to what condition.'—73. *Produxit*, 'has gradually brought.' *Quis*, 'for whom,' 'for whose benefit.' *Consuevit*, 'have we sown and planted:' *conservo* applies equally to the planting of fruit-trees and to the sowing of grain in general.—74. *Inserere nunc* (ironically), 'ingraft,' or 'plant,' in general. *Ordine* is here used technically, and means in the form of a *quincunx*.—77. *Pendere de rupe*, 'to hang or stoop over the verge of the precipice.' *Procul* may be construed either with *pendere* or with *videbo*; that is, 'to stoop far over the precipice,' or 'behold from a distance.' The latter is preferable.—79. *Cytisum*. The *cytissus* here meant is generally understood to be the *medicago arborea*, 'arborescent lucerne,' a plant bearing a bright yellow flower in early spring, and producing leguminous seeds.

80. *Poteras*, 'you might have rested.' Observe the peculiar appropriateness of the indicative, as marking what might have taken place, but actually did not; cf. Hor. *S.* 2, 1, 16; and Zumpt, *Gram.* § 518.—81. *Fronde super viridi*, 'on a bed of fresh leaves.' *Mitia poma*, 'mellow, ripe fruits' (in general). This passage determines the time of the Eclogue to have been October or November, till which time chestnuts are not ripe.—82. *Pressi lactis*; that is, 'cheese,' 'pressed curd,' for immediate use.—83. *Et jam*, &c., 'and already in the distance,' &c. The smoke must have issued from the roofs through apertures: the first authentic notice which we have of the existence of chimneys is so late as 1347 A.D. It may be remarked, that in these last four lines, the season, the hour, and the position of the scene are all pointed out: the ripeness of the fruits denoting autumn; the lengthening shadows, the time of the day; and *altis de montibus*, the proximity of the Apennines.

ECLOGA II.

THIS Eclogue was perhaps the first written by Virgil, and was probably composed about 42 or 43 B.C. The poet had seen in the house of Asinius Pollio (then governor of *Gallia Transpadana*), a youth named Alexander, who acted as cupbearer, and he formed the same attachment to him as Socrates, Plato, and others manifested to handsome boys. He bears the name of Alexis, Virgil that of the shepherd Corydon, and Asinius that of Iollas. Pollio, charmed with this eclogue, presented Alexander to Virgil, by whom he was carefully educated, and became a grammarian. Many things have been transferred into this poem from Theocritus.

ALEXIS.

FORMOSUM pastor Corydon ardebat Alexim,
Delicias domini; nec, quid speraret, habebat.
Tantum inter densas, umbrosa cacumina, fagos
Assidue veniebat; ibi haec incondita solus
Montibus et silvis studio jactabat inani :

5

O crudelis Alexi, nihil mea carmina curas?
Nil nostri miserere? mori me denique coges.
Nunc etiam pecudes umbras et frigora captant;
Nunc virides etiam occultant spineta lacertos;

1. *Ardebat Alexim*, 'ardently loved Alexia.' The poets often use intransitive verbs to govern an accusative or an infinitive; cf. Hor. *Od.* 4, 9, 13. Some would supply *in* or *ob* before the accusative.—2. *Delicias*, 'the favourite.' *Domini*, 'of his master,' Iollas, who is named in verse 57. *Quid speraret*. Between *quid* and *quod* in such phrases as this, there is this difference: *quid* is hypothetical, denoting something about which there is no certainty of its existence, or of what kind it may be; whereas *quod* denotes something certain, definite. *Non habeo quod sperarem*, I have no hope whatever; but *non habeo quid sperarem*, some hope I may have, but of what kind or degree it is, or whether it exists at all, I know not, cannot tell.—4. *Haec incondita jactabat*, &c., 'these extemporaneous effusions he poured forth in solitude,' &c. As to this use of *solus*, cf. *Ecl.* 9, 44, and *A.* 4, 462.—5. *Studio inani*, 'with unavailing ardour.'

7. *Denique*, 'at last.' The ordinary use of this word is to conclude an enumeration of a series of successive periods of time.—8. *Nunc etiam*, &c., Corydon in these lines shews the passionate ardour of his affection, since during the scorching heat of noon, when all nature, except the cicada, is seeking repose in the cool shade, he cannot rest. *Captant*, 'eagerly seek.'—9. *Virides lacertos*. The green

Thestylis et rapido fessis messoribus aestu 10
 Allia serpyllumque herbas contundit olentes :
 At mecum raucis, tua dum vestigia lustro,
 Sole sub ardenti resonant arbusta cicadis.
 Nonne fuit satius, tristes Amaryllidis iras
 Atque superba pati fastidia? nonne Menalcan? 15
 Quamvis ille niger, quamvis tu candidus esses.
 O formose puer, nimium ne crede colori!
 Alba ligustra cadunt, vaccinia nigra leguntur.
 Despectus tibi sum, nec, qui sim, quaeris, Alexi;
 Quam dives pecoris, nivei quam lactis abundans. 20
 Mille meae Siculis errant in montibus agnae;
 Lac mihi non aestate novum, non frigore deficit.

lizard is the most beautiful of its species, and is found only in the south of Europe and in Guernsey. It is from 15 to 24 inches in length, and very easily tamed. *Occultant*, 'shelter.'—10. *Thestylis*, a female slave, whose name, as well as that of Corydon, is borrowed from Theocritus. *Rapido aestu fessis*, 'exhausted by the intense heat.'—11. *Allia serpyllumque*. These herbs, garlic and wild thyme, were used in the composition of *moretum*, a dish minutely described in the poem called *MOXERUM*, ascribed to Virgil. The garlic and wild thyme were pounded with parsley, oil, cheese, and vinegar, in a mortar, and, thus prepared, very much relished by the peasants.—12. *Mecum*, 'in unison with me;' that is, they alone, amid this scorching heat, are companions of my sad strains. Some translate *mecum*, 'around me,' but this deprives the expression of its poetry. We must not confound the cicála with our grasshopper: the cicála not being found in England, has no English name. Their distinguishing habit of perching among trees is thus beautifully referred to in Byron, who adopts the Italian name:—

'The shrill cicálas, people of the pine,
 Making their summer lives one ceaseless song.'

—14. *Nonne fuit satius pati*, 'was it not better for me to endure,' or, 'was I not happier when I endured,' &c. *Tristes iras*, 'fatal aversion.'—18. *Alba ligustra cadunt*, 'the white privet-flowers,' which are deciduous and short-lived, making the allusion very pointed. *Vaccinia nigra*, 'dark blue,' or 'purple hyacinth:' there is no flower quite black. The species of hyacinth meant here is most probably the *Imperial Martagon*, and the particular flower the *lilium floribus reflexis*, or *Martagon*. *Vaccinium* is the Aeolic *εὐανθίνιον* = *εὐανθίνιον* = *εὐανθίνιον*, a diminutive from *εὐανθός*, which is the word used by Theocritus in *Idyl.* 10, 28, which Virgil translates by *vaccinia* in *Ecl.* 10, 39.—19, 20. In these verses Corydon boasts of his wealth, and thus tries to excite the regard of Alexis. *Ninsi*, we have put a comma between this word and *pecoris*, thus making it an epithet of *lactis*, and not of *pecoris*, as Servius does. Both Homer and Theocritus have γάλα λιπύον.—22. *Defit*. The difference between *defieri* and *deesse* is, that the former expresses 'gradual decrease' in the quantity of anything; the latter, its 'total

Canto, quae solitus, si quando armenta vocabat,
 Amphion Dircaeus in Actaeo Aracyntho.
 Nec sum adeo informis : nuper me in litore vidi, 25
 Quum placidum ventis staret mare ; non ego Daphnim
 Judice te metuam ; si nunquam fallit imago.
 O tantum libeat mecum tibi sordida rura
 Atque humiles habitare casas et figere cervos
 Haedorumque gregem viridi compellere hibisco ! 30
 Mecum una in silvis imitabere Pana canendo.
 Pan primus calamos cera conjungere plures
 Instituit ; Pan curat oves oviumque magistros.
 Nec te poeniteat calamo trivisse labellum :
 Haec eadem ut sciret, quid non faciebat Amyntas ? 35
 Est mihi disparibus septem compacta cicutis
 Fistula, Damoetas dono mihi quam dedit olim,
 Et dixit moriens : ' Te nunc habet ista secundum.'

absence.'—24. *Amphion* was the fabulous founder of Thebes. Hor. resolves the fable in *A. P.* 394. *Dircaeus*, 'Theban,' from *Dirce*, the queen of *Lycus*, king of Thebes : others say from the fountain *Dirce*, which had its name from the queen's body having been thrown into it by *Amphion* and his brother *Zethus*. In *Actaeo Aracyntho*, 'Attic Aracynthus,' which was a mountain on the confines of *Boeotia* and *Attica*. The *o* of *Actaeo* is not elided before the usual quadrisyllabic *Aracyntho*, a Greek model being followed in both peculiarities. In fact, it is a literal transcript of the verse—

'*Amphion Dircaeus in Actaeo Aracyntho.*

—25. *In litore*, 'while standing on the beach.'—26. *Placidum ventis*, or, as we may read, *placidis ventis*, 'unruffled by the breeze;' cf. *A.* 5, 763. *Daphnim*, another handsome shepherd, a fabled son of *Mercury*, and famed in Sicilian legend for his handsome person.—27. *Si . . . imago*, 'if my image (as reflected from the water) never deceives me (as I am sure it never does).' Observe the force of the indicative here as denoting certainty.—28. *Sordida*, 'homely,' 'humble,' 'mean,' as compared with the elegance of the city.—29. *Figere cervos*, 'transfix,' that is, 'shoot the deer.'—30. *Hibisco*. The *hibiscus* is a species of mallows, the *althaea officinalis*, on which goats fed. Heyne would render *hibisco* as an ablative, and translate 'with a green switch of mallows.'—33. *Ovium magistros*, 'shepherds.'—34. *Nec te poeniteat*, 'let it not seem beneath you,' &c.; Wagner renders it: 'nor will you regret having learned.'—35. *Haec eadem*, sc. *carmina*. *Quid non*, &c., 'what has not Amyntas done?' Amyntas, a rival of *Corydon*, had left nothing undone, in order that he might equal him in his musical performance.—36. *Disparibus*, 'of unequal lengths.' The *Pandean* pipes were valued in proportion to the number of the reeds, which varied from seven up to twenty-five.—38. *Secundum*, 'next to me in merit.'—

Dixit Dæmoetas; invidit stultus Amyntas.
 Præterea duo, nec tata mihi valle reperti, 40
 Capreoli, sparsis etiam nunc pellibus albo;
 Bina die siccant ovis ubera; quos tibi servo.
 Jam pridem a me illos abducere Thestylis orat;
 Et faciet, quoniam sordent tibi munera nostra.
 Huc ades, O formosæ puer: tibi lilia plenis 45
 Ecce ferunt Nymphae calathis; tibi candida Nais,
 Pallentes violas et summa papavera carpens,
 Narcissum et florem jungit bene olentis anethi;
 Tum casia, atque aliis intexens suavis herbis,
 Mollia luteola pingit vaccinia caltha. 50
 Ipse ego cana legam tenera lanugine mala,

40. *Duo*, sc. *sunt mihi* from verse 36. *Nec tata*, &c. = *et reperti in valle non tanta*: *mihi* depends on *reperti*, as the dative of the agent. The value of the present is enhanced by the danger of acquiring it.—42. *Die* = *quotidie*, 'daily.' *Siccant*, 'they suck quite dry.'—43. *Abducere* . . . *orat*. This construction is considered very unusual; the infinitive depending upon *oro*, and similar verbs, is expressive of the action of the one requested, not of the one who makes the request.—44. *Et faciet*, 'and she will succeed.' *Sordent tibi*, 'are contemptible to thee.'—45. *Ades* (= *accede*), come at once. *Lilia*—*violas*—*papavera*—*narcissum*, are the produce of the country at successive seasons of the year, and not collected in the harvest as a single compliment to Alexis. They are intended not only as an expression of Corydon's attachment, but of its constancy.—46. *Nymphae*. Nymphs had various appellations, according to the objects over which they were supposed to preside, or the places in which they dwelt. *Calathis*. The *calathus* was a basket of the shape of the cup or calyx of a lily. *Candida* implies *beauty* of colour or complexion, and denotes that species and degree of beauty which we call *brilliant*.—47. *Pallentes violas* may be rendered either 'white' or 'yellow violets.' Pliny calls this flower *viola alba*: in Hor. occurs *tinctus violâ pallor amantium*, *Od.* 3, 10, 14. Pliny asserts that 'yellow violets' were in the highest estimation. Martyn considers the flower here meant to be either 'stock gilliflower' or 'wall-flower.'—48. *Narcissum*, 'daffodil:' the species is not now known. *Anethi*, 'anise' or 'dill.' It is more dwarfish, but much resembles fennel. It grows wild on the rocks in southern Europe. Its frequent use is injurious to the sight, and its seed a deadly poison to birds.—49. *Casia*, a species of mazerone, the *Daphne cneoron* or *Thymelæa*, 'spurge-flax,' or mountain 'widow-wail.'—50. *Mollia*, 'soft' or 'tender.' *Pingit*, 'decks out,' 'diversifies,' or 'variegates.' *Caltha*, the marigold. (?) It is now impossible to determine accurately what flower is here meant.—51. *Lanugine*, 'bloom,' the technical name of the impalpable powder (really wax) that covers certain kinds of ripe fruits, as peaches, quinces, &c. *Mala*, 'apricots,' others say 'quinces' or 'peaches,' on account of the 'bloom' which covered them.—

Castaneasque nuces, mea quas Amaryllis amabat;
 Addam cerea pruna; honos erit huic quoque pomo;
 Et vos, O lauri, carpam, et te, proxima myrta:
 Sic positae quoniam suaves miscetis odores. 55
 Rusticus es, Corydon: nec munera curat Alexis;
 Nec, si maneribus certes, concedat Iollas.
 Heu, heu, quid volui misero mihi! floribus Austrum
 Perditus et liquidis immisi fontibus apros.
 Quem fugis, ah, demens habitarunt di quoque silvas? 60
 Dardaniusque Paris. Pallas, quas condidit arces,
 Ipsa colat; nobis placeant ante omnia silvae.
 Torva leaena lupum sequitur, lupus ipse capellam;
 Florentem cytisum sequitur lasciva capella;
 Te Corydon, O Alexi: trahit sua quemque voluptas. 65
 Aspice, aratra jugo referunt suspensa iuveni,
 Et sol crescentes decedens duplicat umbras:
 Me tamen urit amor; quis enim modus adsit amor?
 Ah, Corydon, Corydon, quae te dementia cepit!

52. *Nuces*. This appellation was given to all kinds of fruit contained in shells, whereas *poma* was applied to all soft or unshelled fruit.—53. *Cerea pruna*. *Cerea* is variously translated 'ripe,' 'yellow,' or 'smooth;' but it is generally believed to refer to the colour of the bloom (verse 51). In *pruna* the *a* is not elided. *Honos erit*, shall be honoured by your reception of it, as is the chestnut by its being preferred by Amaryllis.—54. *Lauri*, 'bays.' The laurel was brought into Europe by the Turks about three centuries ago, so that the plant here spoken of is not that known to us under the name *laurel*. Here Virgil speaks of its fragrance; and Lucretius (vi. 154) of its crackling when burnt. Both of these characteristics apply to the 'bay,' which is still plentiful in the woods and hedges of Italy; while neither of them applies to our laurel, a poisonous, inodorous shrub. *Proxima*, 'next' to the bays in position.—56. *Rusticus*, 'clown,' to hope to conciliate Alexis by such presents.—57. *Iollas*, the master of Alexis.—58. Corydon in these verses accuses himself of wantonly throwing away his peace of mind on a hopeless object of pursuit, one which will produce serious injury to him in the neglect of his private affairs. *Austrum*, a pernicious wind, now called 'the sirocco.'—60. *Demens*, 'fool.'—61. *Arces*, though plural, refers only to the citadel of Athens, of which Minerva was the tutelary deity.—62. *Ipsa* nearly = *sola*, may be rendered 'without thee.'—63. *Lupus ipse*, 'the wolf in turn.' Observe this idiomatic use of *ipse*, as well as that of *ipsa* in the preceding verse.—65. *Trahit*. This verb is applied to what entices and retains one.—66. Wagner says that this passage signifies, that though all other things have gone to rest, his passion knew no cessation; and Voss, that notwithstanding the coolness of evening, his love was still burning as before. *Aratra*, &c., 'the steers are bearing home the plough suspended from the yoke.'—67. *Duplicat umbras*; cf. *Ecl.* 1, 84.

Semiputata tibi frondosa vitis in ulmo est. 70
 Quin tu aliquid saltem potius, quorum indiget usus,
 Viminibus mollique paras detexere junco?
 Invenies alium, si te hic fastidit, Alexim.

—70. *Semiputata est*, 'hange half-pruned.'—71. Connect *quin* and *potius*, 'why not rather . . . ?' *Aliquid saltem*, 'something, however trifling.'—72. *Molli*, 'flexible,' 'pliant.'—73. *Alium Alexim*, 'another object of affection.' *Alter* = 'another' of the same kind; *alius* = 'another' of a similar kind.

ECLOGA III.

THE subject of this Eclogue is a contest in amoebaeon song between two shepherds—Menalcas and Damoetas. Such contests—still not uncommon among the *Improvisatori* of Italy—were carried on in verses, called *carmen amoebaeum*, from the Greek ἀμφοτέρως, *alternately answering*. In such productions, no sequence of ideas was necessary on the part of the challenger, but the party challenged was bound to exceed in language or ideas the thoughts of his opponent. The introduction, in which the challenge is given, occupies the first fifty-nine lines, introducing Palaemon as an arbiter. In the course of the amoebaeon verses, Virgil takes occasion to laud his friend and patron Pollio, and to sneer at Bavius and Maevius, two envious satirists, who attacked both Virgil and Horace. This Eclogue is supposed to have been written about 42 B.C.

PALAEON.

MENALCAS—DAMOETAS^a—PALAEON.

MENALCAS.

DIC mihi, Damoeta, cujum pecus? an Meliboei?

DAMOETAS.

Non, verum Aegonis: nuper mihi tradidit Aegon.

1. *Cujum* is the neuter of *cujus*, *a*, *um*, whose? It is not used in polished Latin, but is admissible here as one of the old forms that linger in remote places among the rural population. Terence has *Virgo cuja est?* *Eun.* 2, 3, 29. When there are two interrogatives, the latter of which suggests an answer to the first, *an* introduces the latter.

MENALCAS.

Infelix O semper, oves, pecus! ipse Neaeram
 Dum foveat, ac, ne me sibi praeferat illa, veretur,
 Hic alienus oves custos bis mulget in hora : 5
 Et sucus pecori et lac subducitur agnis.

DAMOETAS.

Parcius ista viris tamen obijcienda memento.
 Novimus et qui te, transversa tuentibus hircis,
 Et quo—sed faciles Nymphæ risere—sacello...

MENALCAS.

Tum, credo, quum me arbustum videre Miconis 10
 Atque mala vites incidere falce novellas.

DAMOETAS.

Aut hic ad veteres fagos quum Daphnidis arcum

3. *Ips* refers to Aegon.—4. *Ac* occurs only twice in the *Eclogues*—here and in *Ecl.* 4, 9; probably as being a more emphatic connective than *et*, and so less suited to the easy style of a pastoral.—6. *Et sucus* would in good prose be *quo sucus*. The *i* of *pecori* is not elided before the vowel of *et*.

7. *Parcius*. . . , 'but remember that such reproaches should be more sparingly hurled against men.' Observe the emphasis on *viris*, 'men,' as contrasted with the effeminacy of the person admonished. *Vespasian* answered a person of infamous character with the words, '*Ego tamen vir sum*.'—8. With *qui* supply *viderunt*; some suggest *corruptum*. *Transversa*, the neuter plural (as frequently happens in both singular and plural accusatives of adjectives), is here adverbial—'askance;' or with Wagner, *transversa tuentibus* = '*oculos (ab ista turpitudine) avertentibus*.'—9. *Faciles*, 'indulgent,' 'good-natured.' *Sacello*. The *sacellum*, a diminutive of *sacrum*, was in general 'any consecrated place' open to the sky, *Fest.*; here it seems to mean 'a grotto' or 'shrine' sacred to the rural deities, who are represented as rather lax in their morals.

10. *Tum*. Had it not been that *tunc* never ought to precede a word beginning with a consonant, it would have been preferable here, since *tunc* means one particular point of time, while *tum* implies succession of periods. *Tum* = *τῶν*, and *tunc* = *τῷ*. 11. *Mala falce*. Burmann translates *mala*, 'blunt;' and Heyne, 'mischievous,' transferring the man's intention to the knife. In the *Georgics* (2, 301), Virgil animadverts upon the impropriety of using a blunt pruning-hook; and also on the injudiciousness of cutting young vines (*Id.* 2, 365-6). *Incidere*, 'to hack;' the technical term is *putare*, 'to prune.' In the use of *incidere*, the poet may intend to convey an idea of *unskilful* cutting.

12. This sentence being elliptical, Forbiger supplies, *aut etiam tum, quum viderunt*, &c., 'the nymphs did then indeed smile, as well as when,' &c. *Arcum*. The bow was used by the shepherds, both in

Fregisti et calamos : quae tu, perverse Menalca,
Et, quum vidisti puero donata, dolebas ;
Et, si non aliquis necuisses, mortuus esses.

15

MENALCAS.

Quid domini faciant, audent quum talia fures !
Non ego te vidi Damonis, pessime, caprum
Excipere insidiis, multum latrante Lycisca ?
Et quum clamarem : ' Quo nunc se proripit ille !
Tityre, oge pecus ; ' ta post carecta latebas.

20

DAMONIAS.

An mihi cantando victus non redderet ille,
Quem mea carminibus meruisset fistula, caprum ?
Si nescis, meus ille caper fait ; et mihi Damon
Ipse fatestatur ; sed reddere posse negabat.

MENALCAS.

Cantando tu illum ? aut unquam tibi fistula oera 25
Juncta fuit ? non tu in triviis, indocte, solebas
Stridenti miserum stipula disperdere carmen ?

DAMONIAS.

Vis ergo, inter nos, quid possit uterque, vicissim

protecting their flocks from wild beasts and in hunting.—13. *Calamos*, 'arrows' ; cf. Hor. *Od.* 1, 15, 17.—14. *Puero*. *Daphnis*. *Quae* . . . *donata*, are neuter, referring to *arcum* and *et calamos*, as inanimate objects, though *calamus* is masculine.—15. *Aliquis* (sc. *via* or *ratione*), 'in some way.'

16. This verse has received various interpretations, but we think that of Forbiger the best : 'What can the owners of the flocks do, since their thievish neighbours dare to perpetrate such atrocities.'—18. *Lyciscoll* is either the name of a dog, or designates the breed which we call 'wolf-dog,' from *lynos* and *skollon*.—20. *Carecta*, 'rushy banks,' 'rush-beds,' or 'thickets of rushes.' *Cares*, Italian *caress*, is the hard sharp-pointed pasture-rush, whereas *juncus* is the soft white-pith candle-rush.

21. *Reddo*, as very frequently, is here = *do*.—23. *Si nescis*, 'if you are not aware of the fact,' I will inform you.

25. After *illum* supply *vicissim te ais*. The passive *victus* in verse 21 suggests this supplying of the active *vicissim* here, SPORN.—27. 'To murder a wretched song on a squeaking pipe : ' *disperdere* = *male perdere*. *Stipula* was a pipe of one single straw or reed ; but *syrtis*, of several reeds of graduated lengths clasped together, and forming what is still called the *Pandean Pipes*. See *Ecl.* 1, 2, with the note on *avena*. *Stridenti* is here used as an adjective.

Experiamur? Ego hanc vitulam (ne forte recuses,
Bis venit ad mulctram, binos alit ubere fetus) 30
Depono: tu dic, mecum quo pignore certas.

MENTALCAS.

De grege non ausim quidquam deponere tecum :
Est mihi namque domi pater, est injusta noverca,
Bisque die numerant ambo pecus, alter et haedos.
Verum, id quod multo tute ipse fatebere majus, 35
Insanire libet quoniam tibi, pocula ponam
Fagina, caelatum divini opus Alcimedontis :
Lenta quibus torno facili superaddita vitis
Diffusos hedera vestit pallente corymbos.
In medio duo signa, Conon, et—quis fuit alter, 40
Descripserat radio totum qui gentibus orbem,
Tempora quae messor, quae curvus arator haberet !
Necdum illis labra admovi, sed condita servo.

29. *Vitulam*. *Vitulus* and *vitula*, 'calf,' were properly applied till the animal was one year old; after which the names were *juvenecus* and *juveneca*. *Vitulam* here, however, must be taken in the sense of *juvenecam*, as is plain from the last words of verse 30.—30. In prose, we should have *duos* for *binos*.—31. *Depono*, 'I wager,' or 'stake.'

32. *Non ausim deponere*: he pleads that he dare not 'stake' anything from the flock which is another's.—33. *Injusta*, according to Wagner, must be understood as referring to both *pater* and *noverca*: it means 'harsh,' 'strict,' 'unreasonable.'—34. *Bisque die*, in the morning and evening. *Alter et* = *alteruter*, 'and one or other of them.' *Haedos* may, according to Heyne, be taken here as the 'young' of the flock in general.—35. With *majus* understand *pignus*.—36. *Insanire*, 'to be so mad' as to contend with me. *Pocula*. Two cups were usually set before each person, one for water, and the other for wine: in verse 44, *Damoetas* distinctly specifies the 'two.'—37. *Fagina*. Such vessels were still valued by the peasantry on account of their workmanship, though they had become unfashionable in the city.—38. *Lenta vitis*, 'a creeping' or 'wreathed vine.' With *quibus* understand *poculis*; that is, on their external surface.—SPORN. *Torno facili superaddita*, 'engraved upon, besides the polish given by the chisel.' *Tornus* has the double meaning of 'chisel' and 'lathe.' *Facili*, 'dexterously' or 'skilfully handled.'—39. *Diffusos hederā*, 'hanging in profusion from the pale ivy.' Theophrastus mentions a species of white ivy, which is now unknown: and Virgil has *hederā formosior albā*, *Ecl.* 7, 38.—40. *Signa*, 'figures.' *Conon* was a celebrated astronomer, and friend of Archimedes, about 220 B.C. The other name which Menalcas cannot remember, was most probably that of *Aratus* or *Eudoxus*; to the works of either the allusions here will sufficiently apply.—41. *Radio*, the wand for tracing diagrams on the sand. *Gentibus*, 'for the world.'—42. *Messor* and *arator* allude

DAMOETAS.

Et nobis idem Alcimedon duo pocula fecit,
 Et molli circum est ansas amplexus acantho, 45
 Orpheaque in medio posuit silvasque sequentes.
 Necdum illis labra admovi, sed condita servo.
 Si ad vitulam spectas, nihil est, quod pocula laudes.

MENALCAS.

Nunquam hodie effugies; veniam, quocumque vocaris.
 Audiat haec tantum—vel qui venit—ecce Palaemon. 50
 Efficiam, posthac ne quemquam voce lacessas.

DAMOETAS.

Quin age, si quid habes; in me mora non erit ulla,
 Nec quemquam fugio: tantum, vicine Palaemon,
 Sensibus haec imis—res est non parva—reponas.

PALAEMON.

Dicite, quandoquidem in molli consedimus herba; 55
 Et nunc omnis ager, nunc omnis parturit arbos,

to the agricultural operations of harvest and spring. *Curvus*, 'stooping,' lending his weight to the plough to make the coulter or share sink to the proper depth.

45. *Acantho*, 'bear's-foot.' For another species of this, see *G. 2*, 119; this was an Egyptian shrub called *acacia*, or *Mimosa Nilotica*.—46. *Hor. Od. 1*, 12, 7, may here be compared.—48. *Si ad vitulam spectas*, &c., 'if you compare them with the heifer;' that is, 'in comparison with my stake, yours is not to be considered as an equivalent.' *Nihil est (ob) quod*, 'there is no reason why.'

49. *Nunquam* is not here an adverb of time, but an emphatic negative; cf. *A. 2*, 670. *Veniam . . . tantum*; that is, 'I will meet you on your own terms. Only let (one who is a judge) hear this (contest)—either he who is approaching—lo! 'tis Palaemon.' Menalcas, now regardless of the father and stepmother, hints that he, too, will stake a heifer! He sees Palaemon approaching when he was about to mention the name of another shepherd.

52. *Habes*. The verb *habeo* has very often the force of *possum*. It may here be taken literally, however, 'if you have anything' to sing or utter; that is, 'if you sing at all.'—53. *Nec quemquam fugio*, 'nor do I dread any competitor.' Others take it as referring to the umpire; 'nor do I object to any umpire.'—54. *Res est non parva*, 'the wager is no trifle,' pointing to the heifer.

55–57. These three verses define the time of the year and the place.

Nunc frondent silvae, nunc formosissimus annus.
 Incipe, Damoeta; tu deinde sequere, Menalca.
 Alternis dicetis; amant alterna Camenae.

DAMOETAS.

Ab Jove principium, Musae; Jovis omnia plena; 60
 Ille colit terras, illi mea carmina curae.

MENALCAS.

Et me Phoebus amat; Phoebus sua semper apud me
 Munera sunt, lauri et suave rubens hyacinthus.

DAMOETAS.

Malo me Galatea petit, lasciva puella,
 Et fugit ad salices, et se cupit ante videri. 65

MENALCAS.

At mihi sese offert ultro meus ignis, Amyntas,
 Notior ut jam sit canibus non Delia nostris.

Dicite = *canite*, 'sing on;' *annus* = *anni tempus*.—58. The challenged party took the lead in such contests, hence *incipe*, *Damoeta*.—59. *Amant alterna Camenae*, 'the Muses delight in alternate strains;' that is, 'in an amoebaeon contest;' because it affords ample scope for ingenuity, quick invention, and poetic skill. *Camenae* were Latin deities nearly identical with the Muses of the Greeks.

60. By putting a comma after *principium*, we make *Musae* the voc. pl., and translate: 'let us begin with Jove, O Muses!' or, by leaving out the comma, we may make *Musae* the genit. sing., and render it: 'let Jove be the beginning of my song.' *Jovis omnia plena* is an allusion to the Stoic doctrine of the *Anima Mundi*; that is, 'an intelligent spirit, pervading the Universe;' cf. *G.* 4, 220, &c.—61. *Colit*, 'pervades.' *Illi* = *Jovi*, who is introduced here as pervading all things, and hence taking an interest in rural affairs.

62. *Et me*, 'and me also Apollo favours;' that is, you are not the only one who may claim the name of poet. This is the interpretation of Wagner, who denies that Phoebus is opposed to Jupiter, as Forbiger thinks. *Sua*, 'peculiar.'—63. The 'bay' was sacred to Apollo, on account of Daphne, who had been metamorphosed into that tree. In like manner, also, the *hyacinth* was esteemed in memory of Hyacinthus, who was killed by a quoit, and changed into this flower.

64. *Malo me petit*. The throwing of an apple at one was a confession of love, since apples were sacred to Venus.—65. *Ante*, 'before' she shall have concealed herself.

66. *Meus ignis* is just our own phrase, 'my flame.'—67. *Dogs* were sacred to Delia, and *doves* to Venus. The shepherds, in their ardour, give to their mistresses the names of goddesses.

DAMONIAS.

Parta meae Veneri sunt munera; namque notavi
Ipse locum, aëriæ quo congessere palumbes.

MENALCAS.

Quod potui, puero silvestri ex arbore lecta 70
Aurea mala decem misi; cras altera mittam.

DAMONIAS.

O quoties et quae nobis Galatea locuta est!
Partem aliquam, ventî, divûm referatis ad aures!

MENALCAS.

Quid prodest, quod me ipse animo non spernis,
Amynta,
Si, dum tu sectaris apros, ego retia servo? 75

DAMONIAS.

Phyllida mitte mihi, meus est natalis, Iolla:
Quum faciam vitula pro frugibus, ipse venito.

69. *Aëriæ palumbes*, 'making their nests in the tops of lofty trees.' *Palumbes*, in poetry, is always feminine. *Congessere* = *congresserunt nidum*.

71. *Aurea mala*, 'quinces.' Martyn thinks they were 'pomegranates,' which grow wild in Italy. Spohn, however, thinks they were common 'wild apples tinged yellow' by the heat of the sun. *Altera*, supply *decem*; that is, 'ten more,' 'other ten.'

73. *Partem aliquam*, &c. Three interpretations are given to this: 1. 'May some part of them at least be heard by the gods, that they may be witnesses of our vows.'—Voss. 2. 'May some part of them at least be heard by the gods, as being sufficient to afford them delight.'—WAGNER. And 3. 'May some part of them at least be heard by the gods, and therefore be accomplished.'—EDWARDES and WHEELER.

74. *Quid prodest . . . servo* = *obsevo*? The meaning is: I know that, so far as your feelings are concerned (abstractly considered), you are attached to me; yet your affection, after all, is not so warm as mine.—WAGNER.

77. *Faciam*—namely, *sacra*, 'when I shall make a sacrifice with a heifer.' *Frugibus*, 'for the fruits (of the earth).' Virgil here refers to the festival of the *Ambarvalia*. These words are spoken in derision: on birthdays, one would indulge in love and pleasure; but in sacrifice

MEHALCAR.

Phyllida arno ante alias ; nam me discedere flevit,
Et 'longum, Formose, vale, vale!' inquit, Iolla.

DAMOETAS.

Triste lupus stabulis, maturis frugibus imbres, 80
Arboribus venti, nobis Amyllidis irae.

MEHALCAR.

Dulce satis humor, depulsis arbutas haedis,
Lenta salix feto pecori, mihi solus Amyntas.

DAMOETAS.

Pollio amat nostram, quamvis est rustica, Musam :
Pierides, vitulam lectori pascite vestro. 85

MEHALCAR.

Pollio et ipse facit nova carmina ; pascite taurum,
Jam cornu petat et pedibus qui spargat arenam.

to the gods, all must be grave and solemn: to the latter, Damoetas invites Iollas; and to the former, Phyllis herself, the slave of Iollas.

79. *Vale, inquit, Iolla.* The *ē* in this *vale* is short, but not elided before the *i* initial of *inquit*.

80. *Triste* is here used substantively = *res tristis*. Zumpt, § 368. So also *dulce* in verse 82. It may be elegantly rendered: 'the wolf is an animal fatal to,' &c., and taken as a Greek construction.

82. *Depulsis*, weaned.

84. *Quamvis est*, restored by Heinsius for the common reading, *quamvis sit*; the former signifies that the fact is certain and definite; the latter, the degree or extent to which it may be supposed to be so.—85. *Pierides*, 'Muses,' so called from Pieria, their birthplace, in Macedonia. *Vitulam*, 'a heifer,' for a sacrifice in commemoration of the triumph which he had just gained over the Parthians; for Pollio had recently left Illyricum for Rome (715 A. U. C.), in order to enjoy his triumph. This Pollio, to whose patronage Damoetas lays claim, was Asinius. The *vitulam* in this verse and *taurum* in the next, are opposed to each other, according to the law of antithesis. *Lectori*, 'reciter,' or 'reader,' which applies properly to Pollio, as the patron of poets, and of literary men in general.

86. *Nova*, 'of superior excellence,' or, 'in a new style.' In Hor. Od. 1, 26, 10, *novis* is used in the latter sense. *Taurum*. According to Burmann, epic poetry is here meant, as lyric poets used to offer a steer (*vitulam*); tragic poets, a he-goat (*hircum*); and epic poets, a bull (*taurum*).—87. *Jam cornu petat*, 'which already butts with his horn.'

DAMONIAS.

Qui te, Pollio, amat, veniat, quo te quoque gaudet;
Mella fluant illi, ferat et rubus asper amomum.

MENALCAS.

Qui Baviū non odit, amet tua carmina, Maeui; 90
Atque idem jungat vulpes et mulgeat hircos.

DAMOETAS.

Qui legitis flores et humi nascentia fraga,
Frigidus, O pueri, fugite hinc, latet anguis in herba.

MENALCAS.

Parcite, oves, nimium procedere; non bene ripae
Creditor; ipse aries etiam nunc vellera siccatur. 95

DAMOETAS.

Tityre, pascentes a flumine reice capellas;
Ipse, ubi tempus erit, omnes in fonte lavabo.

88. With *te*, understand *pervenisse*: 'may he attain that pre-eminence to which he rejoices that thou hast ascended.'—89. *Ferat*; that is, may the commonest topic in his hands be adorned with unusual beauty. *Amomum*, a shrub indigenous in Armenia or Assyria, and used in embalming bodies; whence some derive the term 'mummy.' It is supposed to be the *Amomum racemosum* of the moderns.

90. Bavius and Maeuius were hostile to Pollio as well as to Virgil. The meaning is: may he who hates not the one be punished by such an absence of literary taste as to admire the other; nay, be afflicted with such an aberration of mind, as 'to yoke foxes to the plough,' or 'try to milk he-goats'—proverbial phrases for *any absurdity*, even in literary composition.

92. These couplets have no connection with anything preceding.—93. *Frigidus anguis*, 'a cold-blooded or venomous snake.' Observe the anapaestic nature of the rhythm, *Pueri, fugite hinc*, denotive of the agitation of the speaker.

94. *Parcite procedere* = *caveat ne procedatis*. *Non bene creditor*, 'it is not well to trust.'—95. *Ipsa aries*, &c.; that is, the ram himself, the most cautious of the flock, has had a narrow escape by venturing too far and falling into the water.

96. *Reice*, contracted for *reicece*, and pronounced in two syllables *rē-čē*: cf. *ejicit* = *ejicit*, Lucretius, 3, 890. *Flumine* and *fonte* are here contrasted as 'a place of danger' and 'a place of safety.'

MENALCAS.

Cogite oves, pueri; si lac praeceperit aestus,
Ut nuper, frustra pressabimus ubera palmis.

DAMOETAS.

Heu, heu, quam pingui macer est mihi taurus in ervo!
Idem amor exitium pecori pecorisque magistro. 101

MENALCAS.

His certe neque amor causa est; vix ossibus haerent.
Nescio quis teneros oculus mihi fascinat agnos.

DAMOETAS.

Dic, quibus in terris—et eris mihi magnus Apollo—
Tres pateat coeli spatium non amplius ulnas. 105

MENALCAS.

Dic, quibus in terris inscripti nomina regum
Nascantur flores; et Phyllida solus habeto.

98. *Præceperit*, 'take away beforehand'; that is, 'dry up,' 'exhaust' (before they could be milked).

100. *Ervo*. The *ervum* is the 'bitter vetch' = *ἔρβος*. Its two species were *sativum* and *silvestre*. The common, less accurate reading is *arvo*.

102. *His certe*, &c., 'surely love is not the cause why these are so lean; they are mere skin and bone;' that is, the emaciation of my lambs can only be accounted for by fascination.—103. The superstition of the 'evil eye' is still very prevalent both on the continent and in these islands.

104. Damoetas, for the purpose of ending this controversy, proposes a riddle to his antagonist, who, instead of solving it, proposes another. Numerous solutions of this enigma have been hazarded—some making the reference apply to a well; others to a pit in the Comitium in the centre of Rome. But that which seems the best, is one mentioned by Servius, who informs us that Asconius Pedianus heard Virgil himself say, that he meant merely to allude to a certain *Coelius*, a spendthrift of Mantua, who, after squandering all his patrimony, retained merely enough of ground for a grave; and that this very sepulchre, about three ells in length, is what Damoetas refers to in the text, the whole enigma hanging on the similarity in form and sound between *coeli*, 'of heaven,' and *Coeli* (= *Coelii*), 'of Coelius.' Still, as it is utterly impossible now to determine the poet's meaning, we may continue to render *coeli*, 'of heaven.'

106. *Inscripti nomina*, a Greek construction = *ἐπιγραφόμενοι ὀνόματα*.—107. *Flores*. On the leaves of the hyacinth may be traced the letters

AI, AI, which are said to allude to the lamentation of Apollo for

PALAEMON.

Non nostrum, inter vos tantas componere lites:
 Et vitula tu dignus, et hic.—Et quisquis amores
 Haud metuet dulces, Haud experietur amarus. 110
 Claudite jam rivos, pueri: sat prata biberunt.

Hyacinthus! or to be the first two letters of the name *Alas* (Ajax)! from whose blood this flower is fabled to have sprung.

108. *Nostrum*, 'in our power,' supply *est*.—109. *Et quisquis . . . amarus*, 'and (rest assured that) whoever will not fear sweet love, shall not experience bitter;' that is, he who is not timid in love, but courageously declares his passion to the object of his affections, will not feel the bitter, but enjoy the happy.—FORBIGER. Heyne considers verses 109 and 110 as an interpolation, though they occur in all the manuscripts.—111. *Claudite jam rivos, pueri!* &c., 'now close the rills, my boys! the meads have drunk enough.' Some consider this passage figurative, and that *rivos* means 'poetic effusions.' But more timid interpreters think that even for the Mantuan bard, *sat prata biberunt* is too daring a metaphor. The usual interpretation is, that Palaemon having given his decision, turns to his servants, who had meanwhile been irrigating his pastures, and directs them to close the rills, since the meadows are now sufficiently irrigated.

ECLOGA IV.

Of the numerous conjectures regarding the subject of this Eclogue, Wagner's views seem best. All Italy had been exposed to dreadful calamities: primarily, from the division of the lands, spoken of in the first Eclogue; then from the contentions between Antony and Octavianus, and the war which ensued 41 B.C.; and finally, from a very severe famine, the result of the blockade formed by the fleets of Antony and Pompey. So much the greater was the joy occasioned by the treaty of Brundisium made in the autumn of 40 B.C., by which harmony was restored between the two contending chiefs. Antony's agent in arranging the peace was Virgil's patron—Asinius Pollio. A little afterwards, on his return to Rome, Pollio entered upon the duties of the consulship, and about the same time had a son born to him. There was a common belief at the time, that a new age was dawning on the world; and as Italy seemed to have escaped from its miseries, chiefly through the agency of Pollio, Virgil, in this Eclogue, congratulates him on his promotion to the consulate, and does it in such a way, as at once to extol him as

the harbinger of a new era of happiness, and at the same time to augur this, from the birth of his son, as an omen of future peace and prosperity. This Eclogue was written in the autumn of 40 B.C. Pope's *Messiah* is an express imitation of it.

POLLIO.

SICELIDES Musae, paulo majora canamus!
 Non omnes arbusta juvant humilesque myricae;
 Si canimus silvas, silvae sint Consule dignae.
 Ultima Cymaei venit jam carminis aetas;
 Magna ab integro seclorum nascitur ordo. 5
 Jam redit et Virgo, redeunt Saturnia regna:
 Jam nova progenies coelo demittitur alto.
 Tu modo nascenti puero, quo ferrea primum
 Desinet ac toto surget gens aurea mundo,
 Casta, fave, Lucina: tuus jam regnat Apollo. 10
 Teque adeo decus hoc aevi, te Consule, inibit,
 Pollio, et incipient magni procedere menses!
 Te duce, si qua manent, sceleris vestigia nostri
 Irrita perpetua solvent formidine terras.

1. *Sicelides Musae* (= *Σικελίδαι Μοῦσαι* of Moschus, *Idyll* 3), 'O Sicilian Muses.' Theocritus was a native of Syracuse, hence we have *Syracusinus versus*.—2. *Myricae*, 'the tamarisk,' or 'marsh-myrtle' = the *μυρίκη* of Homer.—3. *Silvae*. Some commentators understand by *myricae*, humble and pastoral subjects; while *silvae* denote those of a more lofty and imposing character. In this view, *sunt* must be read for *sint*. It is better, perhaps, to adopt the more obvious meaning: 'Since (si) we are composing pastorals, let these be worthy of a consul.'

4. *Cymaei*, 'Sibylline.'—5. *Ab integro nascitur*, 'is springing up anew.'—6. *Virgo*, *Astraea*. *Saturnia regna*, 'the reign of Saturn,' or Golden Age.—8. *Nascenti*, 'recently born.' Had the birth not yet taken place, *nascendus* or *nasciturus* would be the proper participle; *fave*, in verse 10, is the governing word. With *quo* understand *sub*, 'under whom.'—10. Though Apollo was not in Numa's list of deities, yet at a later age his attributes were blended with those of the Sun, and the words became synonymous.—11. *Te adeo Consule*, 'in your consulate especially.' *Decus hoc aevi inibit*, 'this ornament of the age will enter into life' (referring to the child). With *inibit* supply *cursum*.—12. *Magni menses*, either, 'memorable and eventful months,' or, 'the long months;' that is, the astrologers' months of years: cf. *magnus ordo*, verse 5. *Procedere*, 'to arise:' cf. *Ecl.* 6, 86; and 9, 47.—13. *Te duce*, sc. *Pollio*. *Si qua*, 'whatever.' *Sceleris*, 'impiety,' 'the civil war:' cf. *Hor. Od.* 1, 2, 23.—14. *Irrita*, 'abolished,' 'completely effaced.' *Formidine*, 'awful dread'

Ille deum vitam accipiet, divisque videbit	15
Permixtos heroas, et ipse videbitur illis,	
Pacatumque reget patriis virtutibus orbem.	
At tibi prima, puer, nullo munuscula cultu	
Errantes hederas passim cum baccare tellus,	
Mixtaque ridenti colocasia fundet acantho.	20
Ipsae lacte domum referent distenta capellae	
Ubera, nec magnos metuent armenta leones.	
Ipsa tibi blandos fundent cunabula flores.	
Occidet et serpens, et fallax herba veneni	
Occidet; Assyrium vulgo nascetur amomum.	25
At simul heroum laudes et facta parentis	
Jam legere et quae sit poteris cognoscere virtus:	
Molli paulatim flavescet campus arista,	
Incultisque rubens pendebit sentibus uva,	
Et durae quercus sudabunt roscida mella.	30
Pauca tamen suberunt priscae vestigia fraudis,	
Quae tentare Thetim ratibus, quae cingere muris	

of divine punishment, on account of the unholy nature of the contest. Cicero says: *Stoici definiunt FORMIDINEM metum permanentem*.—15. *Ille*, and *puer* (verse 18), refer to the son of Pollio; the *at* in verse 18 does not imply a change of person, it only marks a transition to a new section of the subject.—16. *Heroas*, 'demigods'.—17. *Reget*, 'shall rule' a world hushed to repose; that is, in the capacity of consul.—18. *At*, 'moreover,' as observed on verse 15, implies a transition. *Nullo* = *sine ullo*.—19. *Errantes*, 'creeping.' *Baccare*, 'lady's-glove.' Sprengel thinks that this plant is identical with *Valeriana Celtica* (?); it has fragrant white blossoms, tinged with purple, and an odoriferous cinnamon-scented root, from which an agreeable unguent was extracted. It was esteemed as a charm against enchantment: cf. *Ecl.* 7, 27.—20. *Ridentis*, 'luxuriant' = *florenti* or *pulchro*. *Colocasia*, the *Kalkas* or 'water-lily' of the Nile, of which both the beans and bulb were used as food. *Fundet*, 'will abundantly produce'.—21. *Ipsae* may be translated 'spontaneously,' 'of their own accord'.—23. *Blandos*, 'fragrant,' 'odororous'.—24. *Fallax herba veneni*, 'the insidious poisonous herb'; *insidious*, from its being among innoxious herbs. As to *herba veneni*, cf. *poculum mortis* in Cicero; and *poculum lactis* in Tibullus.—25. *Assyrium vulgo nascetur amomum*, 'aromatics hitherto only of Assyrian (or Eastern) origin shall now become general.' On *amomum*, compare the note on *Ecl.* 3, 89.—26. This is one of the few instances in which *simul* is = *simul ac*. *Laudes*, 'legends.' *Parentis* = *Pollionis*. *At . . . legere*; that is, to read poetry, fiction, and history.—27. Between *quae sit virtus* and *quid sit virtus*, Wagner makes the distinction, that the former must be learned by personal experience; the latter, by theory.—30. *Sudabunt*, 'ooze'.—31. *Suberunt*, 'will lurk'. *Priscae vestigia fraudis*, 'traces of primitive or original depravity'.—32. *Tentare Thetim*, 'to tempt the deep': *Thetis* = *mare*.—

Oppida, quae jubeant telluri infindere sulcos.
 Alter erit tum Tiphys, et altera quae vehat Argo
 Delectos heroas; erunt etiam altera bella, 35
 Atque iterum ad Trojam magnus mittetur Achilles.
 Hinc, ubi jam firmata virum te fecerit aetas,
 Cedet et ipse mari vector, nec nautica pinus
 Mutabit merces: omnis feret omnia tellus;
 Non rastros patietur humus, non vinea falcem; 40
 Robustus quoque jam tauris juga solvet arator;
 Nec varios discet mentiri lana colores:
 Ipse sed in pratis aries jam suave rubenti
 Murice, jam croceo mutabit vellera luto;
 Sponte sua sandyx pascentes vestiet agnos. 45
 'Talia secla,' suis dixerunt, 'currite,' fuis
 Concordes stabili fatorum numine Parcae.
 Aggredere O magnos—aderit jam tempus—honores,
 Cara deum soboles, magnum Jovis incrementum!
 Aspice convexo nutantem pondere mundum, 50
 Terrasque tractusque maris coelumque profundum!
 Aspice, venturo laetantur ut omnia seculo!
 O mihi tam longae maneat pars ultima vitae,
 Spiritus et, quantum sat erit tua dicere facta:
 Non me carminibus vincet nec Thracius Orpheus, 55

33. *Infindere sulcos*, 'to plough:' cf. *A.* 5, 142.—34. *Alter erit*, &c.; that is, with the return of past ages, the grand events which characterised them shall also return.—37. *Hinc*, 'afterwards.' *Firmata*, 'mature.'—38. *Ipse vector*, 'the trader of his own accord.'—41. *Tauris* is the dative, according to Wagner, who is right, since *solvere* = *solvendo demere*; if *solvere* = *liberare*, then *tauris* would be ablative, as Wunderlich contends.—42. *Mentiri*, 'to assume.'—43. *Ipse*, without artificial means, 'as it now requires.'—44. *Mutabit vellera*, 'will change the colour of his fleece.' *Luto*, 'woad,' 'dyeer's-weed,' a plant which supplies a yellow dye, and is considered to be the *Reseda lutea* of Linnaeus.—45. *Sandix* or *Sandys*, *ερίδωξ*, has been rendered 'vermillion,' 'cinnabar,' 'red arsenic,' 'white lead,' 'red orpiment,' or 'red chalk and arsenic' (mixed). The only thing certain about it seems to be, that it was used for dyeing.—47. Construe: *Parcae, concordēs stabili numine fatorum, dixerunt suis fuis, currite (per) talia secla*, 'the Parcae, harmonious on the immutable power of the divine decrees, said to their spindles, roll (through) such happy times.'—49. *Jovis incrementum*, 'favourite,' 'foster child,' or 'gift of Jove.' Virgil admits words of four syllables, making two spondees at the end of a verse, when the passage is peculiarly impressive.—50. *Nutantem*, 'nodding with delight' at the approach of this happy age.—51. *Terrasque*. The *e* of *-que* is long on account of the arsis.—54. *Spiritus*, 'inspiration.'—

Nec Linus; huic mater quamvis atque huic pater adsit,
 Orphei Calliopea, Lino formosus Apollo.
 Pan etiam, Arcadia mecum si iudice certet,
 Pan etiam Arcadia dicat se iudice victum.
 Incipe, parve puer, risu cognoscere matrem: 60
 Matri longa decem tulerunt fastidia menses.
 Incipe, parve puer: cui non risere parentes,
 Nec deus hunc mensa, dea nec dignata cubili est.

56. *Huic*....*huic* = the prose *huic*....*illi*.—57. *Orphei* is the Greek dative, and a dissyllable.—58. *Arcadia* = *Arcadibus*. The Arcadians should decide in favour of me, as they naturally are prejudiced in favour of Pan.—60. *Incipe*...., 'begin to recognise with a smile (that is, to shew by thy smile that thou dost recognise) thy mother: ten months have brought long discomfort to thy mother.'—61. *Tulerunt*. For the quantity of *e*, see *G.* 2, 129; 3, 283; 4, 393; *A.* 2, 774; 3, 48, 681; and 10, 334.—62. *Incipe*...., 'begin (to smile): (for) he on whom (*cui*) his parents have not smiled in return for his smile of recognition,' &c.—63. The convivial society of the gods and the hand of a goddess were the privileges of the deified.

E C L O G A V.

THE original Daphnis was a Sicilian hero, and his name occurs frequently in the ancient Pastorals. It is supposed that this Eclogue was written 42 B. C., in which year public rejoicings throughout Italy were ordered to celebrate the deification of Julius Caesar, the month of July being also named after him. According to this conjecture, which is not improbable, Virgil celebrates Caesar under the name of Daphnis, though not carrying the resemblance through all its features. The poem has been extensively imitated, and has furnished materials for many elegiac Eclogues. The first fifty-two verses consist chiefly of lamentation; the remaining ones celebrate the deification of Daphnis.

D A P H N I S.

MENALCAS—MOPsus.

MENALCAS.

OUR non, Mopse, boni quoniam convenimus ambo,
 Tu calamos inflare leves, ego dicere versus,
 Hic corylis mixtas inter considimus ulmos?

1. *Boni*, 'skilled:' observe the Greek construction of the infinitive after the adjective.—2. *Dicere* = *cantare*, 'to indite verses.'

MOPSEUS.

Tu major; tibi me est aequum parere, Menalca,
Sive sub incertas Zephyris motantibus umbras, 5
Sive antro potius succedimus. Aspice, ut antrum
Silvestris raris sparsit labrusca racemis.

MENALCAE.

Montibus in nostris solus tibi certat Amyntas.

MOPSEUS.

Quid, si idem certet Phoebum superare canendo?

MENALCAE.

Incipe, Mopse, prior: si quos aut Phyllidis ignes, 10
Aut Alconis habes laudes, aut jurgia Codri.
Incipe; pascentes servabit Tityrus haedos.

MOPSEUS.

Immo haec, in viridi nuper quae cortice fagi
Carmina descripsi et modulans alterna notavi,
Experiar: tu deinde jubeto ut certet Amyntas. 15

MENALCAE.

Lenta salix quantum pallenti cedit olivae,
Puniceis humilis quantum salicunca rosetis:
Judicio nostro tantum tibi cedit Amyntas.

4. *Major* (*natu*), 'the elder.' *Aequum*, 'just' or 'proper.'—
7. *Labrusca*, 'the wild vine,' or 'bryony,' because it grows on (*labrus*)
ridges, ditches, &c.

8. *Tibi*, a Grecism = *tecum*. *Certat*, &c., 'Amyntas, as he thinks, is
your only rival.'

9. *Quid*, 'what! may not that same as well attempt to rival Apollo?'

10. *Ignes* = *amores*.—11. *Habes*, 'you know.' *Jurgia Codri*, 'contest
of Codrus,' or 'invectives against Codrus.'

14. *Modulans alterna notavi*; that is, 'I sang and wrote alternately.'
Having composed some verses, I set them to music, and marked the
time; or *alterna* may refer to the alternation of the vocal and instru-
mental parts. *Alterna* = *alternatim*.—15. As soon as you have heard
me, then you shall judge whether Amyntas be a formidable rival.

16. *Cedit*, 'yields or is inferior to.'—17. *Salicunca*, 'valerian,' a species
of *Nardus Celtica*.

MOPSIUS.

Sed tu desine plura, puer; successimus antro.
 Exstinctum Nymphæ crudeli funere Daphnim 20
 Flebant: vos coryli testes et flumina Nymphis:
 Quum complexa sui corpus miserabile nati,
 Atque deos atque astra vocat crudelia mater.
 Non ulli pastos illis egere diebus
 Frigida, Daphni, boves ad flumina; nulla nec amnem 25
 Libavit quadrupes, nec graminis attigit herbam.
 Daphni, tuum Poenos etiam ingemuisse leones
 Interitum, montesque feri silvæque loquuntur.
 Daphnis et Armenias curru subjungere tigres
 Instituit, Daphnis thiasos inducere Bacchi, 30
 Et foliis lentas intexere mollibus hastas.
 Vitis ut arboribus decori est, ut vitibus uvæ,
 Ut gregibus tauri, segetes ut pinguibus arvis:
 Tu decus omne tuis. Postquam te fata tulerunt,
 Ipsa Pales agros atque ipse reliquit Apollo. 35
 Grandia sæpe quibus mandavimus hordea sulcis,
 Infelix lolium et steriles nascuntur avenæ.
 Pro molli viola, pro purpureo narcisso,
 Carduus et spinis surgit paliurus acutis.
 Spargite humum foliis, inducite fontibus umbras, 40
 Pastores: mandat fieri sibi talia Daphnis;

19. *Desine plura*. Forbiger says either *desine dicere plura*, or simply *plura*, is the object of *desine*.

20. *Crudeli funere*, 'a bitter death.'—22. *Gnati*, being the more ancient form, is preferable to *nati* in passages of a grave and solemn nature.—23. Those who identify Daphnis with Julius Caesar, make *mater* = *Venus*, as the 'mother of the Julian family.' Others make *mater* = *Roma*; and some = *Culphurnia*.—26. *Libavit*, 'sipped.' *Graminis herbam*, 'a blade of grass,' or 'grass.'—29. *Curru* = *curru*, the dative. See *Gram.* § 71, note 2.—30. *Thiasos inducere*, 'to introduce the sacred processions of Bacchus.'—31. This verse describes the *thyrsus*.—34. *Tuis*, dative to *es*, understood: 'so art thou the sole glory to thy friends.' *Postquam te fata tulerunt*, 'after thy death.'—35. *Pales* was an Italian deity who presided over shepherds.—36. *Hordea* is a very general term applying to 'grain' of all kinds.—37. *Infelix*, 'unfruitful' darnel. *Steriles avenæ*, 'tares.'—38. *Purpureo Narcisso*, 'the purple daffodil.' This species of *narcissus*, with a purple cup, blows during the autumnal equinox.—40. *Fontibus*. Beside the fountains most frequented was the usual place for the interment of departed friends, the inscriptions over whose tombs might thus be seen, and the dead remembered. *Umbras*, 'a dense shade:' this is the force

Et tumultum facite, et tumulto superaddite carmen :
 Daphnis ego in silvis, hinc usque ad sidera notus,
 Formosi pecoris custos, formosior ipse.

MENALCAS.

Tale tuum carmen nobis, divine poëta, 45
 Quale sopor fessis in gramine, quale per aestum
 Dulcis aquae saliente sitim restinguere rivo.
 Nec calamis solum aequiparas, sed voce magistrum.
 Fortunate puer, tu nunc eris alter ab illo.
 Nos tamen haec quocumque modo tibi nostra vicissim 50
 Dicemus, Daphnimque tuum tollemus ad astra ;
 Daphnim ad astra feremus : amavit nos quoque Daphnis.

MOPSUS.

An quidquam nobis tali sit munere majus ?
 Et puer ipse fuit cantari dignus, et ista
 Jam pridem Stimicon laudavit carmina nobis. 55

MENALCAS.

Candidus insuetum miratur limen Olympi,
 Sub pedibusque videt nubes et sidera Daphnis.
 Ergo alacris silvas et cetera rura voluptas
 Panaque pastoresque tenet Dryadasque puellas.
 Nec lupus insidias pecori, nec retia cervis 60
 Ulla dolum meditantur : amat bonus otia Daphnis.
 Ipsi laetitia voces ad sidera jactant
 Intonsi montes ; ipsae jam carmina rupes,

of the plural.—42. 'An epitaph or inscription in verse.'—43. *Ego* (sc. *hic jaceo*).—44. *Formosior*. The handsomeness of Julius Caesar, which was so remarkable, was attributed to the special favour of Venus.

48. Wagner makes the term *magistrum* refer to some unrecorded older poet, and not to either Daphnis or Menalcas.—49. *Alter ab illo*, 'next to him ;' that is, 'you shall inherit his celebrity.'—51. *Tollimus ad astra*, 'extol,' 'celebrate ;' whereas *tollere in astra* signifies 'to deify.'

54. *Ipse*, 'for his own sake.' The sense is : 'The subject in itself must please me ; and, from the report of Stimicon, I anticipate delight from your treatment of it.'—55. *Stimicon* is the name of a shepherd.

56. *Candidus*, taken literally, 'bright,' 'brilliant ;' or if figuratively, 'happy,' 'serene.'—58. *Alacris voluptas*, 'a tumultuous joy.'—61. *Bonus*, 'benign,' 'propitious ;' Daphnis is here spoken of as a god. Were the feeling here expressed attributed to Caesar, it would be sarcastic.—63. *Intonsi*, 'uncultivated,' 'uncleared.'

Ipsa sonant arbusta: 'deus, deus ille, Menalca!'
 Sis bonus O felixque tuis! en quatuor aras: 65
 Ecce duas tibi, Daphni, duas altaria Phoebō.
 Pocula bina novo spumantia lacte quotannis
 Craterasque duos statuas tibi pinguis olivi;
 Et multo in primis hilarans convivium Baccho,
 Ante focum, si frigus erit, si messis, in umbra, 70
 Vina novum fundam calathis Ariusia nectar.
 Cantabunt mihi Damoetas et Lyctius Aegon;
 Saltantes Satyros imitabitur Alphesiboeus.
 Haec tibi semper erunt, et quum sollemnia vota
 Reddemus Nymphis, et quum lustrabimus agros. 75
 Dum juga montis aper, fluvios dum piscis, amabit,
 Dumque thymo pascentur apes, dum rore cicadae:
 Semper honos nomenque tuum laudesque manebunt.
 Ut Baccho Cererique, tibi sic vota quotannis
 Agricolae facient; damnabis tu quoque votis. 80

MORPUS.

Quae tibi, quae tali reddam pro carmine dona?
 Nam neque me tantum venientis sibilus Austri,
 Nec percussa juvant fluctu tam litora, nec quae
 Saxosas inter decurrunt flumina valles.

65. *Sis* . . . , 'be benign and propitious to thy votaries!'—67. *Lacte*. Milk, oil, and wine were the usual and principal offerings to the dead.—68. *Olivi* = *olei*.—70. *Frigus* . . . *messis*, most probably the *Ambarvalia* and the *Liberalia* are here alluded to. Menalcas promises two offerings to Daphnis every year.—71. *Novum nectar*. Wine fresh from the wine-press was called 'nectar.' The *calathus* in this passage is 'a wine-cup' shaped like the cup of a lily: cf. *Ecl.* 2, 46. *Ariusia*, 'Chian': Chios, now Scio, still produces an esteemed wine; and ancient medals found in this island bear the impression of a bunch of grapes.—72. *Lyctius*, 'Cretan,' of Lyctus in Crete.—73. *Imitabitur*, 'shall mimic'.—75. *Reddere* = *solvere* or *persolvere*.—77. *Rore cicadae*. Not only the ancient poets, but Aristotle and Pliny, &c., believed that the cicada lived on dew. See *Ecl.* 2, 13, note.—80. *Damnabis tu quoque votis*, 'shalt bind (thy votaries) by vows'; that is, to pay their vows by granting their requests; or perhaps better: 'you shall bind men to the (accomplishment of their) vows.' When one obtained the object of his prayer, he was said to be *votis damnatus*, or *votis reus*; that is, responsible for the performance of the vows which he had made in his prayer. In speaking of the performance were used *reddere*, *solvere*, or *persolvere vota*, expressing return of a favour, and release from the vowed obligation.

82. *Venientis* = *Orientis*. 'Rising.'

MENALCAS.

Hac te nos fragili donabimus ante ciuta. 85
 Haec nos, Formosum Corydon ardebat Alexim,
 Haec eadem docuit, Cujum pecus? an Meliboei?

MOPSAUS.

At tu sume pedum, quod, me quum saepe rogaret,
 Non tulit Antigenes—et erat dum dignus amari—
 Formosum paribus nodis atque aere, Menalca. 90

85. *Ante*, 'first;' that is, 'before' you make a present to me.—
 86. *Formosum Corydon*, referring to the beginning of the second Eclogue; and *cujum pecus*, in the next verse, to that of the third. From these quotations, some suppose that by Menalca, Virgil means himself.—87. *Docuit*, 'led us to sing.'

88. *Quum*, 'although.'—89. *Non tulit*, 'bore not away his own.'

E C L O G A VI.

L. ALFENUS VARUS had been appointed by Octavianus, 40 B.C., to preside over Cisalpine Gaul, in room of Pollio, who, belonging to the party of Antony, had been driven from his command. With Varus were associated the Roman eques and poet, Cornelius Gallus, and Octavianus Musa. Varus and Virgil had previously, as co-disciples, received instructions in philosophy from Siron, an Epicurean. In the year 39 B.C., Virgil, who had fled to Rome from violence offered to him by the soldiery, even after his lands had been restored, returned home, and, in order to conciliate Varus, composed this Eclogue. The subject is principally a rapid and poetical account of the Epicurean theory of the creation of the world, along with some of the most noted mythes, and a delicate compliment to Gallus.

S I L E N U S.

PRIMA Syracosio dignata est ludere versu
 Nostra, neque erubuit silvas habitare, Thalia.
 Quum canerem reges et proelia, Cynthus aurem

1. *Prima*, taken adverbially with *dignata est*, 'first deigned,' gives the best sense. *Dignata est* and *erubuit* contain an allusion to the opinion of Varus, that Virgil's genius was suited to loftier themes than pastorals.—2. *Silvas habitare*, 'to inhabit the woods;' that is, to take an interest in pastoral affairs, to write on pastoral subjects. Thalia especially presided over husbandry and rural affairs.—3. *Reges*

Vellit et admonuit : Pastorem, Tityre, pingues
 Pascere oportet oves, deductum dicere carmen. 5
 Nunc ego—namque super tibi erunt, qui dicere laudes,
 Vare, tuas cupiant, et tristia condere bella—
 Agrestem tenui meditabor arundine Musam.
 Non injussa cano. Si quis tamen haec quoque, si quis
 Captus amore leget: te nostrae, Vare, myricae, 10
 Te nemus omne canet; nec Phoebus gratior ulla est,
 Quam sibi quae Vari praescripsit pagina nomen.
 Pergite, Pierides. Chromis et Mnasylos in antro
 Silenum pueri somno videre jacentem,
 Inflatum hesterno venas, ut semper, Iaccho; 15
 Serta procul, tantum capiti delapsa, jacebant,
 Et gravis attrita pendebat cantharus ansa.
 Aggressi—nam saepe senex spe carminis ambo
 Luserat—injiciunt ipsis ex vincula sertia.
 Addit se sociam timidisque supervenit Aegle— 20
 Aegle, Naiadum pulcherrima—jamque videnti

et proelia, as these are the usual subjects of epic poetry, the expression is = *carmen epicum*. *Cynthus*, 'Apollo,' from Mount Cynthus, in Delos, his native place.—4. *Vellit* is in the perfect: this common mode of admonition is even represented on antique seals.—5. *Deductum*, 'delicately composed,' in opposition to the more masculine beauties of the epic. Those who translate *deductum*, 'humble,' take the metaphor from spinning. With the latter cf. Hor. *Ep.* 2, 1, 225—*tenui deducta poemata filo*.—6. *Super tibi erunt* by tmesis = *supererunt tibi*, 'many others there will be.'—9. *Non injussa*, referring to the orders of Apollo.

12. *Sibi quae praescripsit*, 'which has inscribed on its very front' (= is headed), prefaced with the name of Varus; or perhaps better, 'which has claimed as its title.'

13. *Pergite*, 'proceed,' 'occupy yourselves diligently.' *Chromis et Mnasylos*, the names of two Satyrs. The Greek form of proper names of the second declension, though constantly employed in the names of places, is very seldom used by Virgil in the designation of persons; two other instances only are found: *A.* 2, 264; and 6, 595.—15. *Iaccho*, by metonymy = 'wine.'—16. *Procul . . . jacebant*, 'at a distance lay his chaplet, just fallen from his head.' *Capiti* = *a capite*. Poets often use the dative with verbs, which in prose take the accusative or ablative with a preposition. This is called a Greek construction.—17. *Gravis*, 'heavy,' 'large.' *Attrita*, 'worn away' by frequent use. *Cantharus*, 'a flagon,' so called from the inventor, a native of Sicily.—18. *Senex*, 'Silenus.' *Ambo* = *ambos*.—19. *Ipsis ex*; by anastrophe, the preposition is placed after the adjective: 'actually made out of the wreaths themselves.'—20. *Timidisque supervenit*, 'comes suddenly upon the startled youngsters.'—21. *Videnti*, 'just awaking,' he

Sanguineis frontem moris et tempora pingit.
 Ille dolum ridens, 'Quo vincula nectitis?' inquit.
 'Solvite me, pueri; satis est potuisse videri.
 Carmina, quae vultis, cognoscite; carmina vobis, 25
 Huic aliud mercedis erit.' Simul incipit ipse.
 Tum vero in numerum Faunosque ferasque videres
 Ludere, tum rigidas motare cacumina quercus;
 Nec tantum Phoebo gaudet Parnasia rupes,
 Nec tantum Rhodope miratur et Ismarus Orphea. 30
 Namque canebat, uti magnum per inane coacta
 Semina terrarumque animaeque marisque fuissent,
 Et liquidi simul ignis; ut his exordia primis
 Omnia et ipse tener mundi concreverit orbis;
 Tum durare solum et discludere Nerea ponto 35
 Coeperit et rerum paulatim sumere formas;
 Jamque novum terrae stupeant lucescere solem,
 Altius atque cadant summotis nubibus imbres;
 Incipiant silvae quum primum surgere, quumque
 Rara per ignaros errent animalia montes. 40

perceived what they were about.—24. *Potuisse videri*, to seem to have had the power to overcome me; simply meaning: 'You can claim the victory, and that is surely enough.'—25. Construe *carmina vobis* (*erunt*); *huic erit aliud mercedis* (= *alia merces*).—26. *Huic*, 'her'; that is, Aegle, opposed to *vobis*.—27. *In numerum*, 'in time' to the music. *Faunos*. These rural divinities should not be confounded with the Satyrs and Pans of the Greeks. The *Satyrs* were of a goat-shape from the middle downwards; while the *Fauni* were more of the human form, differing from it only by the appendage of a goat's tail, long-pointed ears, and flat noses.—30. *Orphēā*, to be pronounced *Orphyā*.—31. *Namque canebat*. Here we have the Epicurean doctrine of the creation. Virgil and Varus being Epicureans, we must attend to their diction. *Magnum inane*, 'the immense void.'—32. *Semina*, 'atoms.' *Animae*, 'air.' Heyne, not approving of the Epicurean theory of this passage, says that *semina* are 'the elements.' These verses should be compared with Lucretius, l. 1095, which was evidently Virgil's model.—33. *Liquidi ignis* = *ἵγδν πυρ* of Aratus, 'liquid fire.' *His primis*, 'from these primary forma.'—34. *Omnia exordia*, 'the beginnings of all things.' *Ipsae tener mundi orbis*, 'even the young world'; Voss translates, 'the celestial sphere'; but we think *tener* refers to the soft fluid state of the recently formed globe.—35. *Durare* = *durescere*, 'began to harden or dry, and to confine the ocean within its own bounds.' Others would construe, *orbis coeperit durare solum*. The former is decidedly preferable, and is sanctioned by Forbiger.—37. Observe the change of tense to the present, rendering the description more animated and graphic.—38. *Altius* = *exalto*, construe with *cadant*: the rains fall from a greater height in consequence of the greater elevation of the clouds.—40. Wagner here

Hinc lapides Pyrrhae jactos, Saturnia regna,
 Caucasiasque refert volucres furtumque Promethel.
 His adjungit, Hylan nautae quo fonte relictum
 Clamassent, ut litus 'Hyla, Hyla,' omne sonaret;
 Et fortunatam, si nunquam armenta fuissent, 45
 Pasiphaën nivei solatur amore juvenci.
 'Ah, virgo infelix, quae te dementia cepit!
 Proetides implerunt falsis mugitibus agros:
 At non tam turpes pecudum tamen ulla secuta est
 Concubitus, quamvis collo timuisset aratrum, 50
 Et saepe in levi quaesisset cornua fronte.
 Ah, virgo infelix, tu nunc in montibus erras;
 Ille, latus niveum molli fultus hyacintho,
 Illice sub nigra pallentes ruminat herbas;
 Aut aliquam in magno sequitur grege! Claudite,
 Nymphae, 55
 Dictaeæ Nymphae, nemorum jam claudite saltus:
 Si qua forte ferant oculis sese obvia nostris
 Errabunda bovis vestigia; forsitan illum,
 Aut herba captum viridi, aut armenta secutum,
 Perducant aliquae stabula ad Gortynia vaccae.' 60

prefers the active meaning of *ignarus*, 'which knew them not.' *Animalia* include 'men.'—41. *Pyrrhae*, the dative case of the agent, 'by Pyrrha,' a Hellenism for a *Pyrrha*.—42. *Caucasias volucres*, 'the Caucasian vultures,' which devoured the entrails of Prometheus, who impiously introduced fire upon earth: cf. Hor. *Od.* 1, 3, 27.—43. *Quo fonte*, 'at what fountain.'—44. *Clamassent*, 'had called by name.' *Hyla! Hyla!* Observe the quantity of the *a* in the second *Hyla*. This is the hiatus of the Greek heroic; the second *a* is short, in consequence of the ictus not falling upon it. Some suppose that this repetition of the word with the change of quantity is intended to give the effect of an echo: *Hyla! Hyla!*—47. *Virgo* = *femina*: it is here used in a general sense, 'female,' 'woman.' She was now the mother of three children.—48. *Falsis*, 'counterfeit,' 'imitative.'—49. *Secuta est*, 'desired.'—50. *Timuisset* . . . *quaesisset*, 'however much (in their delusion that they were cows) they might fear the plough and feel for horns.' The daughters of Proetus were driven into madness by Juno, and fancied themselves cows.—53. In *fultus*, the *is* is long by caesura, arsis, or the ictus metrical.—54. *Nigra*, 'shady.' *Pallentes*, 'fresh,' 'green.'—55. *Claudite, Nymphae*. From these words to *vaccae* (verse 60) inclusive, is ascribed to Pasiphaë.—56. *Dictaeæ*, 'Cretan,' from *Diæ*, a mountain in Crete, in one of the caves of which Jupiter was concealed from the pursuit of Saturn. *Nemorum saltus*, 'the woody avenues of the forests,' which Pasiphaë calls upon the Cretan nymphs to close, lest by them the bull may escape.—57. *Ferant sese obvia*, 'may meet.'—60. *Stabula ad Gortynia*, 'to the pastures (stalls) of Gortyna

Tum canit Hesperidum miratam mala puellam.
 Tum Phaëthontiadæ musco circumdat amarae
 Corticis, atque solo proceras erigit alnos.
 Tum canit, errantem Permessi ad flumina Gallum
 Aonas in montes ut duxerit una sororum; 65
 Utque viro Phoebi chorus assurrexerit omnis;
 Ut Linus hæc illi, divino carmine pastor,
 Floribus atque apio crines ornatus amaro,
 Dixerit: 'Hos tibi dant calamos, en accipe, Musæ,
 Ascræo quos ante seni, quibus ille solebat 70
 Cantando rigidas deducere montibus ornos.
 His tibi Grynei nemoris dicatur origo:
 Ne quis sit lucus, quo se plus jactet Apollo.
 Quid loquar, ut Scyllam Nisi, quam fama secuta est,
 Candida succinctam latrantibus inguina monstribus 75

or Gortyn.' The epithet *Gortynia* here seems to be more general, however, meaning 'Cretan,' equivalent to 'well known,' 'accustomed.'—61. *Puellam*, 'Atalanta.'—62. *Phaëthontiadæ*, 'the Heliades,' daughters of the Sun. *Circumdat*, 'encloses'; that is, describes their transformation, or how they became enclosed and transformed into *alders* while they were lamenting the untimely fate of their brother Phaëthon. Cf. A. 10, 190, where Virgil makes the metamorphosis to have been into *poplars*; and cf. also Ov. M. 2, 325, &c.—63. *Corticis*. In poetry, this word (like *silex*) is feminine; in prose, it is masculine.—64. *Permessi*, now the *Kefalari*, a river in Boeotia, flowing from Mount Helicon into Lake Copaïs, the modern Paintza.—65. *Aonas* for *Aonios*. Helicon is meant by the 'Aonian mountains.' They were so called from the *Aones*, an aboriginal tribe of Boeotia, who, with the Hyantes, were the inhabitants of the country before the advent of Cadmus. *Sororum* = *Musarum*: cf. Ov. M. 5, 255. That this pretty epithet was applied to the Muses, appears from numerous passages in the ancient poets.—66. *Phoebi chorus*, 'the Muses.' *Assurrexerit*: this compliment was paid to Virgil himself in the open theatre by the assembled people at Rome, *Tacitus de Orat.* 13.—67. Two constructions of this verse are adopted: *Ut Linus pastor dixerit hæc divino carmine*; or, *Pastor divino carmine*; that is, *divini carminis*, 'of immortal song.'—70. *Ascræo seni*, 'Hesiod,' who was born at Ascræa, a town of Boeotia. *Quibus ille solebat*, &c.: these very attractive powers are not elsewhere attributed to Hesiod, but to Orpheus.—72. *Grynei nemoris*. The 'Grynæan Grove' took its name from *Grynæa* or *Grynæum*, one of the twelve cities of Aeolia, situated on the Lydian coast. It was celebrated for the worship of the Sun (= Apollo), the name of which in Celtic is *gryan* or *grian*. *Origo*. Servius informs us, that Euphorion, a poet of Chalcis, had treated of the Grynæan grove, and Gallus had translated his poems into Latin verse.—74. *Scyllam*. Virgil confounds the fables respecting the two *Scyllæ*: one, the daughter of Phorcus; the other, that of Nisus. Both will be included, however, by reading, *aut quam fama secuta est*, 'or (the other Scylla)

Dulichias vexasse rates et gurgite in alto
 Ah! timidos nautas canibus lacerasse marinis;
 Aut ut mutatos Terei narraverit artus;
 Quas illi Philomela dapes, quae dona pararit,
 Quo cursu deserta petiverit, et quibus ante 80
 Infelix sua tecta supervolitaverit alis?
 Omnia, quae, Phoebus quondam meditante, beatus
 Audiit Eurotas, jussitque ediscere laurus,
 Ille canit, pulsae referunt ad sidera valles:
 Cogere donec oves stabulis numerumque referri 85
 Jussit, et invito processit Vesper Olympo.

whom report (ever) followed (that she),' &c.—76. *Dulichias rates*, 'the ships of Ulysses.' *Vexasse*, 'to have shattered' or 'disabled.'—78. *Mutatos artus*, 'the transformation of the limbs:' cf. *Ov. M.* 6, 424, &c. *Terei* is a dissyllable.—79. *Quas*, &c., sc. the flesh of his son Itys. It was Procne, not Philomela, that served him up that food; but Virgil perhaps makes Philomela the wife.—80. *Quibus alis supervolitaverit*, 'how on wings she hovered over.'

82. *Phoebus quondam meditante*, 'when Phoebus of yore was practising.' As to *meditante*, see note on *Ecl.* 1, 2. *Beatus*, 'charmed' by listening.—84. *Pulsae*, supply *sonis* or *vocibus*. *Referunt ad sidera*, 're-echo them to the skies.'—86. *Invito*. Some say, 'unwilling,' 'reluctant,' to interrupt the song; others, 'dissatisfied' that the song continued not. *Processit* = *orta est*, 'has arisen,' when applied to a star. *Vesper*, 'Venus,' or 'Hesperus,' the evening-star, so called when it follows the sun in the evening; but in the morning, when it precedes him, it is called Lucifer.

ECLOGA VII.

AFTER an introduction, occupying the first twenty lines, this Eclogue contains amoebaeon verses, in which Corydon, a gentle shepherd, begins, and is replied to by Thyrsis, whose strains are more morose. It is supposed to have been written in the spring of 38 B.C., the year that Virgil began to write the *Georgics*, when he had become intimate with Maecenas, Horace, and other men of note.

MELIBŌEUS.

MELIBŌEUS—CORYDON—THYRSIS.

MELIBŌEUS.

FORTE sub arguta consederat ilice Daphnis,
 Compulerantque greges Corydon et Thyrsis in unum,

1. *Arguta*, 'rustling,' 'whispering.'—2. *In unum*, sc. *locum*.—

Thyrsis oves, Corydon distentas lacte capellas,
 Ambo florentes aetatibus, Arcades ambo,
 Et cantare pares et respondere parati. 5
 Huc mihi, dum teneras defendo a frigore myrtos,
 Vir gregis ipse caper deerraverat; atque ego Daphnim
 Aspicio. Ille ubi me contra videt: 'Ocius,' inquit,
 'Huc ades, O Meliboe; caper tibi salvus et haedi;
 Et, si quid cessare potes, requiesce sub umbra. 10
 Huc ipsi potum venient per prata juvenci;
 Hic virides tenera praetexit arundine ripas
 Mincius, eque sacra resonant examina quercu.'
 Quid facerem? neque ego Alcippen, neque Phyllida
 habebam,
 Depulsos a lacte domi quae clauderet agnos; 15
 Et certamen erat, Corydon cum Thyrside, magnum.
 Posthabui tamen illorum mea seria ludo.
 Alternis igitur contendere versibus ambo
 Coepere: alternos Musae meminisse volebant.
 Hos Corydon, illos referebat in ordine Thyrsis. 20

4. *Ambo florentes aetatibus*, 'both in the flower of their age,' in the prime of life. *Arcades ambo*; that is, both possessed of superior skill in musical performance. The Arcadians were celebrated for their skill in song; hence the compliment paid to Corydon and Thyrsis. The Arcadians were required by law to study the art of music until their thirtieth year, Polybius, 4, 20; hence *Arcadian* became a complimentary synonym for *musician*. The force of *ambo* is, that the shepherds were together when the remark was made.—5. *Cantare* = *in cantando*, in prose; and *respondere* = *ad respondendum*, 'to alternate,' 'to reply,' as the *improvisatori* of the present time. For *parati*, some would read *periti*, but without altering the general sense.—6. *Defendo a frigore*. The nights even in this part of Italy are frequently cold during spring, which was the season intended here.—7. *Vir gregis*, by a catachresis, like *λυμαὴν αἰγῶν ἀντις*, of Theocritus. *Ipsē*; that is, 'as well as others,' or, 'along with others.' *Deerraverat*. The *es* make one long syllable: cf. *G.* 2, 200.—9. *Huc ades* = *huc veni*: cf. *Ecl.* 2, 45.—10. *Cessare* = *otiosi*, 'to waste time.'—11. *Ipsi*, 'will come of their own accord'; that is, undriven.

12. *Praetexit*, 'has fringed,' 'has trimmed or bordered;' for the force of *prae* as here used, compare *praeustus*, *praefigo*.—14. *Neque*, &c.; that is, I had no wife at home, as they had, to manage domestic matters in my absence; still, so powerful was the inducement, I remained.—15. *Depulsos a lacte*, 'the weaned.'

17. *Mea seria*, 'my pressing business.'—19. *Meminisse* = *cantare*. The Muses, daughters of Mnemosyne ('Memory'), are represented by poets as teaching them the strains which they pretend are uttered from memory.

CORYDON.

Nymphae, noster amor, Libethrides, aut mihi carmen,
Quale meo Codro, concedite—proxima Phoebi
Versibus ille facit—aut, si non possumus omnes,
Hic arguta sacra pendebit fistula pinu.

THYRSIS.

Pastores, hedera nascentem ornate poetam, 25
Arcades, invidia rumpantur ut ilia Codro;
Aut, si ultra placitum laudarit, baccare frontem
Cingite, ne vati noceat mala lingua futuro.

CORYDON.

Setosi caput hoc apri tibi, Delia, parvus

21. *Libethrides*, 'nymphs of Libethrus,' a cavern and fountain in Helicon. Others translate *Libethrides*, 'the Muses.'—22. *Codro*: cf. *Ecl.* 5, 11. *Proxima* may be taken substantively, as in *Ecl.* 3, 80; or as a neut. pl. adverbially; or with *carmina* understood.—24. The implements of an art or a profession, when finally abandoned by its professor, were often dedicated to the deity supposed to preside over the art or profession. *Pendebit*, 'shall hang;' that is, 'be dedicated:' cf. *Hor. Ep.* 1, 1, 5. The 'pine' was sacred to Pan as well as to Cybele.

25. *Hederā*. An 'ivy crown' was the prize for success in poetry. *Nascentem poetam*, 'the rising poet.' For *nascentem*, which is the reading adopted by Voss, Wagner, and other critics, Heyne reads *crescentem*; the sense, however, is essentially the same.—26. *Invidiā rumpantur ut*, &c.: Weichart supposes that this is an allusion to the known death of Cremutius Cordus: cf. *Hor. Ep.* 1, 19, 15. The name certainly should be Cordus, since Codrus was not a Roman name.—27. *Ultra placitum*, 'beyond (his own) liking;' that is, 'immoderately and insincerely,' and evidently intending to injure him whom he praises.—28. *Ne vati noceat*. The sense is: Crown me with laurel, and Cordus will expire with envy; or with valerian, and thus counteract the evil consequences of his commendations. *Vates* implies a higher order of merit than *poeta*. In these four verses, Thyrsis, in representing himself superior to one whom Corydon only hopes to equal, takes a position above that to which Corydon aspires.

29–32. These four verses have no connection with anything preceding. Amoebean poetry indulges in such licence. *Delia*, 'Diana,' whose native island was Delos. Cf. *A.* 3, 162, where Apollo is characterised by the epithet *Delius*; elsewhere he is called *Delius deus*. Before *tibi*, in verse 29, supply *dedicavit*, or *posuit*. The passage is elliptical, and may be rendered: 'Micon has offered to thee, Diana, the head of a boar and antlers of a stag, in gratitude for his success in the chase. Should he continue to enjoy the same good fortune (si proprium hoc fuerit), he will erect a full-length (totā) statue,' &c. Servius, however, attributes to Corydon the last two lines; that is,

Et ramosa Micon vivacis cornua cervi, 30
 Si proprium hoc fuerit, levi de marmore tota
 Puniceo stabis suras evincta cothurno.

THYRSIS.

Sinum lactis et haec te liba, Priape, quotannis
 Expectare sat est: custos es pauperis horti.
 Nunc te marmoreum pro tempore fecimus; at tu, 35
 Si fetura gregem suppleverit, aureus esto.

CORYDON.

Nerine Galatea, thymo mihi dulcior Hyblae,
 Candidior cynnis, hedera formosior alba,
 Quum primum pasti repetent praesepia tauri,
 Si qua tui Corydonis habet te cura, venito. 40

THYRSIS.

Immo ego Sardoniis videar tibi amarior herbis,

'Micon has offered, &c.; but should (*hoc*) my property continue to improve, I will make a superior dedication.'—30. *Vivacis*, 'long-lived.' The length of the life of this animal is celebrated by the poets: Juvenal (14, 251) has *longa et cervina senectus*, 'age as long as that of the stag.'—32. *Puniceo*. The drapery even of marble statues used to be painted by the ancients. *Suras evincta*. This construction is almost exclusively poetical: it is called by grammarians 'the accusative of more exact definition,' or better, 'the accusative of reference or limitation.' See *Gram.* § 259, 2, with notes 1 and 2.

33. *Stium*, 'a bowl.'—35. *Marmoreum . . . aureus*. Heyne takes these words literally, thinking that in vowing a gold or even marble statue to Diana and Priapus, the shepherds are placed in a ridiculous light, as promising what they evidently cannot perform. Wagner and Voss, however, think that Micon having promised largely to Diana, Virgil purposely makes Thyrsis use boastful language. *Pro tempore*, 'as occasion permitted.'—36. *Esto*, a Hellenism for *eris*.

37. *Nerine Galatea*; for *Nerine*, the more usual is *Nereis*. This passage is borrowed from Theocritus, *Idyll.* 11, 19.—38. *Formosior*. The comparisons here are all sufficiently intelligible, except that of the ivy as an illustration of beauty. *Formosus* is specially applied to the natural (inartificial) forms of animate objects; and when applied to human beings, to symmetry of figure. The comparison, then, most probably refers to gracefulness of shape in the objects compared. The *hedera alba* was distinguished by its white streaks and graceful appearance. In *Ecl.* 3, 9, it is particularised as used for a purpose in which the colour was not of the slightest importance.

41. *Sardoniis herbis*, 'Sardinian herbs,' alluding to a species of 'crow's-foot' (*Ranunculus scleratus*, *βουράχιον*). Its taste produced a

Horridior rusco, projecta vilior alga:
Si mihi non haec lux toto jam longior anno est.
Ite domum pasti, si quis pudor, ite juvenci.

CORYDON.

Muscosi fontes, et somno mollior herba, 45
Et quae vos rara viridis tegit arbutus umbra,
Solstitium pecori defendite; jam venit aestas
Torrida, jam laeto turgent in palmit gemmae.

THYRSIS.

Hic focus et taedae pingues, hic plurimus ignis 50
Semper, et assidua postes fuligine nigri:
Hic tantum Boreae curamus frigora, quantum
Aut numerum lupus, aut torrentia flumina ripas.

CORYDON.

Stant et juniperi et castaneae hirsutae;

distorted affection of the mouth, resembling a laugh; hence *Sardonie laugh*.—42. *Rusco*, 'butcher's-broom,' 'oxymyrsine.' *Projecta alga*, 'stranded sea-weed;' sea-weed among the Romans was proverbial as 'a worthless thing:' cf. Hor. *Od.* 3, 17, 10.—43. *Si mihi non haec lux*, &c.: cf. Ov. *Her.* 11, 29.—44. *Ite domum*; that is, 'let me have some indication that the day is closing at last.' *Si quis pudor*. His impatience for the time of meeting the object of his affections makes him burst out in vexation at the herds so tardily returning from the pasturage.

45. *Muscosi fontes*, 'moss-fringed streamlets.' *Somno mollior herba*, 'herbage softer than sleep' = *ήγρια ένυ μάλα μαλακώτερα*, Theocr. *Idyll.* 5, 50; and 15, 125.—46. *Rara umbra*; that is, by enallage, 'the shades of the scattered arbutuses,' or, literally, 'the intermitting or thin shadow.' The leaves on the branches of the arbutus are 'sparse.'—47. *Solstitium*, 'the solstice;' that is, 'the midsummer heat.' *Solstitium* is the 'summer solstice,' and *bruma*, that of 'winter.' *Defendite*, 'ward off:' cf. Hor. *S.* 1, 3, 14; and *Od.* 1, 17, 3, where this word has the same signification. Moss-covered fountains always contain the coolest water, and the tender succulent herbage on their margins affords refreshing food to cattle, oppressed and prostrated with the mid-day heat.—48. *Gemmae*, 'buds.'

49. *Taedae*, 'torches of pinewood.' *Pingues*, 'pitchy,' 'inflammable,' 'rich with resin.'—50. *Semper*, at the beginning of a sentence, is emphatic. *Fulgine nigri*, 'black with smoke,' having no chimneys. Compare the terms *atrium* and *μύλαρον*.—51. *Tantum*, 'as little.'—52. *Numerum*, 'as little as the wolf cares for the number of the sheep, or impetuous rivers for their banks.'

53. *Stant* is elegantly opposed to *jacent* in the next verse, and is properly applied to objects which present a stiff, rough, or bristly

Strata jacent passim sua quaque sub arbore poma ;
 Omnia nunc rident: at, si formosus Alexis 55
 Montibus his abeat, videas et flumina sicca.

THYRSIS.

Aret ager; vitio moriens sitit aëris herba ;
 Liber pampineas invidit collibus umbras:
 Phyllidis adventu nostrae nemus omne virebit,
 Jupiter et laeto descendet plurimus imbri. 60

CORYDON.

Populus Alcidae gratissima, vitis Iaccho,
 Formosae myrtus Veneri, sua laurea Phoebo:
 Phyllis amat corylos; illas dum Phyllis amabit,
 Nec myrtus vincet corylos, nec laurea Phoebi.

THYRSIS.

Fraxinus in silvis pulcherrima, pinus in hortis, 65
 Populus in fluviis, abies in montibus altis:

appearance. Heyne regards it as synonymous with *sunt*, but it is much more expressive. *Juniperi* and *castaneae* have not the last syllables elided, on account of the *arsia*. The season now changes to autumn; the juniper-berries are ripe, and the chestnut in its rough husk is everywhere to be seen. The meaning then is: 'mild autumn is on the mountains; forest and fruit trees are laden with fruit; the mountain-streams are full; still without Alexis all would be a desert.'—54. *Sua quaque*; that is, *sua poma jacent sub quaque arbore*. Voss prefers *sua quaque* (pronouncing *sua*, *sua* by synizesis). It is very improbable, however, that a poet of the Augustan age would adopt in such a passage so antiquated a mode of expression.—55. *Omnia rident*, 'all nature is bright, cheerful, smiles,' at the approach of Phyllis.—56. *Videas et flumina sicca*; that is, 'in deepest gloom would you behold everything plunged.'

57. *Vitio aëris*, 'by the impurity (sultriness) of the air.'—58. *Liber invidit*, 'Bacchus has withheld the shade of the vine-leaves; that is, 'the vines are parched, and their leaves become shrivelled and fall,' or 'the vine no longer gives any shade.'—60. *Jupiter*, 'the aether.' *Laeto*, 'joy-giving,' 'communicating joy.' Join *plurimus* (by enallage) with *imbri*, 'with an abundant shower.'

61. *Populus*, 'the white poplar.' *Alcides*, 'Hercules.'—62. *Myrtus Veneri*, because among myrtles she concealed herself on emerging from the sea; or because myrtle is brittle, and thus emblematic of the inconstancy of love; or on account of its perfume. *Laurea Phoebo*, since it reminds him of Daphne.

65. *Pinus*, 'the garden, or evergreen pine,' it still flourishes wild in Italy, especially about the Ravenna.—66. *In fluviis*, 'on the river-banks' = *ad fluviis*.

Saepius at si me, Lycida formose, revisas :
Fraxinus in silvis cedat tibi, pinus in hortis.

MELIBŌEUS.

Haec memini, et victum frustra contendere Thyrsim.
Ex illo Corydon, Corydon est tempore nobis. 70

69. *Haec memini.* Meliboeus now resumes his narration, and tells us that Corydon gained the victory.—70. *Ex illo Corydon, &c.*; that is, Corydon and poet have become synonymous. Heyne would reject this verse as utterly unworthy of Virgil. Voss explains it: 'from that time Corydon is a Corydon for me,' making Corydon synonymous with excellence.

E C L O G A VIII.

ASINIUS POLLIO, to whom this Eclogue is addressed, had in 40 B.C. completely crushed the Parthini, an Illyrian tribe on the confines of Macedonia. It is probable that the Eclogue was inscribed to him on his return in the subsequent year. The subject, apart from the address, 6-13, and the introductory verses, 1-5, 14-16, 62, 63, is twofold. The first part, 17-61, is occupied with the unsuccessful love of a shepherd for Nisa, as sung by Damon. In the second, Alphesiboeus represents the grief felt by a shepherdess when abandoned, as she supposed, by Daphnis, and the magical charms to which she had recourse to bring him back. Hence the title of the Eclogue, *Pharmaceutria*, an enchantress, borrowed from Theocritus.

PHARMACEUTRIA.

DAMON — ALPHESIBŌEUS.

PASTORUM Musam Damonis et Alphesiboei,
Immemor herbarum quos est mirata juventa
Certantes, quorum stupefactae carmine lynceae,

1. *Musam*, by metonymy = *carmina*, 'songs'; it is governed by *dicemus* in verse 5, where, however, *Musam* is repeated.—2. *Immemor herbarum*, 'forgetful of their pasture.' *Juventa*, 'the heifer,' by synecdoche for 'the whole herd.' The feminine form is generally preferred in such cases, as the herd consisted principally of females: cf. *G. 3*, 63.—3. *Lynceae*, 'ounces,' or rather more accurately, 'caracals.' Voss has fixed the scene of this poem in Thessaly, on account of this allusion to *lynceae*, which did not exist in Italy or Sicily; and the

Et mutata suos requierunt flumina cursus;
Damonis Massam dicemus et Alpheisiboei. 5

Tu mihi, seu magni superas jam saxa Timavi,
Sive oram Illyrici legis aequoris; en erit unquam
Ille dies, mihi quum liceat tua dicere facta?
En erit, ut liceat totum mihi ferre per orbem
Sola Sophocleo tua carmina digna cothurno? 10
A te principium, tibi desinet. Accipe jussis
Carmina coepta tuis atque hanc sine tempora circum
Inter victrices hederam tibi serpere laurus.

Frigida vix coelo noctis decesserat umbra;
Quum ros in tenera pecori gratissimus herba, 15
Incumbens tereti Damon sic coepit olivae:—

DAMON.

Nascere, praeque diem veniens age, Lucifer, alnum;
Conjugis indigno Nisae deceptus amore

mention of *tibia*, an instrument not known to the rustics of these countries. In Thessaly, besides, magic was principally understood and practised.—4. The construction, according to Voss, is *flumina mutata* (*σάρξ*) *cursus suos, requierunt*; that is, the rivers having flowed to the scene of the poetic contest, ceased to flow.

6. Tu, 'thou Pollio.' He was the first who urged Virgil to write pastorals. The sense of this passage is: whether you travel by land or by sea, whatever you are occupied in, engages my deepest interest. *Mihi* is the *dativus ethicus*, indicating that a thing relates also to one's self in a certain manner: construe it with *superas*, and not, as Heyne does, with *accipe*. *Saxa Timavi*, the rocks over which this torrent dashes, or the mountains whence it flows. This torrent, flowing through the province of Friuli, is now part of the boundary-line of modern Italy. On one border, the people speak Slavonian; on the other, the Venetian dialect.—9. *Erit ut*, &c., 'will it ever be that I shall be permitted . . . ?' 'Will circumstances ever permit . . . ?'—10. *Sola . . . digna*, 'alone worthy of comparison with the stately and dignified tragedies of Sophocles.' This refers to Pollio as a writer of tragedy: cf. Hor. *Od.* 2, 1, 9. The tragic buskin was different from that mentioned in *Ecl.* 7, 32, which was used in hunting; *cothurnus* is frequently used by metonymy for the performance (tragedy), or for the performers (tragedians).—11. Construe: *A te principium* (*sumet*), *tibi desinet* (*carmen*); and compare *Prima dicte mihi, summa dicende Camoenda*, Hor. *Epist.* 1, 1, 1; and *Sat.* 2, 6, 22. *Jussis*: cf. *Ecl.* 6, 9: this was in 711 or 712 A. U. C.—13. *Victrices laurus*: this construction of one substantive with another as an adjective is of frequent occurrence in poetry.—16. *Incumbens tereti olivae*, 'leaning upon his olive staff (or crook).'

17. *Nascere* = surge, or *orere*, 'arise.' *Praeque diem veniens*, by tmesis = *praeveniensque, diem age alnum*, 'and preceding, usher in, Star of the morning, the genial day:' cf. Hor. *Od.* 3, 6, 44.—18. *Conjugis*,

17. *Nascere* = surge, or *orere*, 'arise.' *Praeque diem veniens*, by tmesis = *praeveniensque, diem age alnum*, 'and preceding, usher in, Star of the morning, the genial day:' cf. Hor. *Od.* 3, 6, 44.—18. *Conjugis*,

Dum queror, et divos, quamquam nil testibus illis
 Profeci, extrema moriens tamen alloquor hora. 20
 Incipe Maenalios mecum, mea tibia, versus.
 Maenalus argutumque nemus pinosque loquentes
 Semper habet; semper pastorum ille audit amores
 Panaque, qui primus calamos non passus inertes.
 Incipe Maenalios mecum, mea tibia, versus. 25
 Mopso Nisa datur: quid non speremus amantes?
 Jungentur jam gryphes equis, aevoque sequenti
 Cum canibus timidi venient ad pocula damae.
 Mopse, novas incide faces: tibi ducitur uxor.
 Sparge, marite, nuces: tibi deserit Hesperus Oetam. 30

not in its usual acceptations as = *amicæ*, or *amatae*, but as one who had plighted her faith, and promised to be his 'love,' 'mistress.' *Indigno*, 'false,' 'faithless.'—19. *Quamquam nil*, &c., 'although I have profited nothing by her adjuration of them; that is, as witnesses of her vows.'—20. *Moriens*, 'about to die (voluntarily):' cf. verse 59. *Alloquor* = *obtestor*, 'I address the gods.'—21. *Maenalios versus*, 'Arcadian strains,' Maenalus, sacred to Pan, being a mountain-range in Arcadia. This verse is technically designated intercalary, as is any one frequently repeated.—22. *Argutum nemus pinosque loquentes*, Servius translates, 'an echoing grove and vocal pines;' but we prefer, 'a whispering grove and rustling pines.' Wagner's idea is perhaps the best, making it refer to the pastoral music with which the grove continually resounds, which falls in admirably with *Semper pastorum ille audit amores*, in the next verse.—24. *Non passus (est) inertes*, '(first) rendered them musical.'—26. *Quid non speremus?* 'what are we not to expect?' This verb, like *deserit*, is of the middle signification, implying not only agreeable but unwelcome anticipations.—27. *Jungentur amore*, or *jugo*; Wagner prefers the latter. *Gryphes*, more accurately *grypes* (= *γρύπες*), a fabulous animal, with the head and wings of an eagle on the body of a lion. These mythological creatures are fabled to have inhabited the Rhiphaean Mountains, and defended the treasures of the earth from the Arimpasians, who employed horses; whence the settled aversion between the animals here alluded to.—28. *Canibus (venaticis)*, 'hounds.' *Ad pocula* = *ad potum*, to drink. *Damae*, here and in *G. 3, 539*, Virgil makes masculine. Cf. *talpæ* also as masculine, *G. 1, 183*.—29. *Novas incide faces*, 'cut down wood for fresh torches.' The *taedæ*, 'pine-torches,' were used in the ceremony of conducting the bride to the house of her husband. See *Adam's Roman Antiquities*, 'Marriage Rites.'—30. *Nuces*. The husband, after his marriage, scattered nuts among the boys, thus intimating that he dropped all boyish amusements, and in future intended to act as a man. Cf. *nuces relinquere* in Persius, *l. 10*, to throw away one's rattles, to betake one's self to the active and serious business of life. Also in *Hor. Sat. 2, 5, 36*, we find *cassa nuce*, 'an empty nut,' for a thing of no value. *Tibi . . . Oetam*, 'for thee (welcome to thee) Hesperus leaves Oeta;' that is, rises from behind the mountain, bringing joy to thee, bringing on the happy day.—

Incipe Maenalios mecum, mea tibia, versus.
 O digno conjuncta viro! dum despicias omnes,
 Dumque tibi est odio mea fistula, dumque capellae,
 Hirsutumque supercilium, promissaque barba,
 Nec curare deum credis mortalia quemquam. 35
 Incipe Maenalios mecum, mea tibia, versus.
 Sepibus in nostris parvam te roscida mala—
 Dux ego vester eram—vidi cum matre legentem;
 Alter ab undecimo tum me jam acceperat annus;
 Jam fragiles poteram a terra contingere ramos. 40
 Ut vidi, ut perii! ut me malus abstulit error!
 Incipe Maenalios mecum, mea tibia, versus.
 Nunc scio, quid sit Amor: duris in cotibus illum
 Aut Tmaros, aut Rhodope, aut extremi Garamantes,
 Nec generis nostri puerum nec sanguinis edunt. 45
 Incipe Maenalios mecum, mea tibia, versus.
 Saevus Amor docuit natorum sanguine matrem
 Commaculare manus: crudelis tu quoque, mater;

32-35. These four verses are ironical.—35. *Curare mortalia*, 'are interested in the affairs of mortals;' that is, do not punish perjury.—37. *Sepibus*, 'within our fence or hedgerow.' All this passage is from the address of the Cyclops to Galatea, in the 11th *Idyll* of Theocritus.—39. *Alter ab undecimo*, 'the thirteenth;' Heyne erroneously makes it the twelfth. The twelfth, similarly expressed, would be *unus ab undecimo*. *Alter*, in many instances, signifies 'second.'—40. *Poteram contingere*, &c., 'I could just touch them as I stood upon the ground.' Forbiger and Wagner read *ab terra* for *a terra*; but it should be remembered, that *ab* for *a* never precedes consonants, except in the sense of *ex*, and then it is followed only by *j*, *l*, *r*, *s*, and *t*. It is never used after passive verbs in the sense of *ex*.—41. *Ut—ut—ut*. The first *ut* is rendered by *simul ac* by Wagner; others, however, consider that all the three may better be rendered by interjections: 'how I looked! how I was lost! how a fatal infatuation overcame me!' *Perii* has not the final *i* elided here.—43. *Nunc*, 'now' (when too late)—*quid sit Amor*, 'what love is:' cf. Theocritus, *Idyll* 3, 15—*Νῦν ἔγνων τίς Ἔρως*. *Cotibus* is the archaic form of *cantibus*.—44. *Tmaros*, a mountain of Epirus, and *Rhodope*, of Thrace; *Garamantes*, an African tribe dwelling south of Getulia.—45. *Generis nostri*; that is, 'an inhuman monster.' *Edunt* = *ediderunt* = *genuerunt*.—48. *Crudelis tu quoque, mater*. In this and the two following verses, there is certainly nothing so absurd as Heyne would have us believe, when he says of Damon's reply to his own question, *operculum dignum patella*, 'the pot and lid are matches.' *Mater* means *Medea*, not *Venus*, as some would have it. The sense is evidently: Damon attributes to love the murder of her children by *Medea*; then he lays a portion of their guilt upon their mother; next, he hesitates which of the two he ought to regard as the more criminal

Crudelis mater magis, an puer improbus ille?
 Improbus ille puer: crudelis tu quoque, mater. 50
 Incipe Maenaliis mecum, mea tibia, versus.
 Nunc et oves ultro fugiat lupus; aurea duræ
 Mala ferant quercus; narcisso floreat alnus;
 Pingua corticibus sudent electra myricæ;
 Certent et cygnis ululæ; sit Tityrus Orpheus— 55
 Orpheus in silvis, inter delphinas Arion.
 Incipe Maenaliis mecum, mea tibia, versus.
 Omnia vel medium fiant mare. Vivite, silvæ;
 Præceps ærii specula de montis in undas
 Deferar; extremum hoc munus morientis habeto. 60
 Desine Maenaliis, jam desine, tibia, versus.
 Hæc Damon: vos, quæ responderit Alpheisiboeus,
 Dicite, Pierides; non omnia possumus omnes.

ALPHEISIBOEUS.

Effer aquam et molli cinge hæc altaria vitta,
 Verbenasque adole pingues et mascula tura: 65
 Conjugis ut magicis sanos avertere sacris
 Experiar sensus; nihil hic nisi carmina desunt.
 Ducite ab urbe domum, mea carmina, ducite Daphnim.

(*Crudelis magis mater, &c.?*); and finally, he divides the criminality equally between them. See Wagner's note in defence of this passage as it stands in the text.—54. *Pingua electra*, 'thick amber.'—55. *Sit Tityrus Orpheus . . . Arion*, 'let Tityrus be an Orpheus—an Orpheus in the woods, an Arion among the dolphins.' The story of Arion is told by Lucian and Herodotus.—58. *Medium mare*, 'the deep.' Let a universal deluge take place, and I shall be satisfied. *Vivite*, 'farewell.'—59. *Præceps*; that is, I will take the lover's leap. *Specula*, 'from the summit.'—60. *Deferar*, 'I will cast myself down.' *Extremum habeto*, 'receive this my last and dying bequest;' so Heyne understands it; but Wagner and others understand the allusion to be to his death—'take this last gift of a dying man.'

63. *Non . . . omnes*; this is a proverbial way of acknowledging incompetency of talent: the poet feels his incompetency to do justice to the poem of Alpheisiboeus, and therefore resigns his recital to the Muses.

64. *Effer aquam*. Alpheisiboeus, in the character of a sorcerer, orders Amaryllis to prepare for the incantations. *Molli*, 'soft,' being made of wool: cf. *G.* 4, 348, *molliâ pensa*.—65. *Verbenas*, any herb used in sacrifices; but when applied to a particular plant, it is our 'vervain.' *Adole*, 'burn,' 'pile up,' or 'increase.' The confusion of meanings arose from the two obsolete verbs *olère* and *olâre*, the latter = *odorem spirare*, and the former = *crescere*. *Mascula*, 'strong.'—66. *Avertere sanos sensus*, 'to render (him) mad (with love).'

Carmina vel coelo possunt deducere Lunam ;
 Carminibus Circe socios mutavit Ulixi ; 70
 Frigidus in pratis cantando rumpitur anguis.
 Ducite ab urbe domum, mea carmina, ducite Daphnim.
 Terna tibi haec primum triplici diversa colore
 Liciâ circumdo, terque hanc altaria circum
 Effigiem duco ; numero deus impare gaudet. 75
 Ducite ab urbe domum, mea carmina, ducite Daphnim.
 Necte tribus nodis ternos, Amarylli, colores ;
 Necte, Amarylli, modo, et, 'Veneris,' dic, 'vincula necto.'
 Ducite ab urbe domum, mea carmina, ducite Daphnim.
 Limus ut hic durescit et haec ut cera liquescit 80
 Uno eodemque igni : sic nostro Daphnis amore.
 Sparge molam et fragiles incende bitumine laurus ;
 Daphnis me malus urit : ego hanc in Daphnide laurum.
 Ducite ab urbe domum, mea carmina, ducite Daphnim.
 Talis amor Daphnim, qualis, quum fessa juvencum 85
 Per nemora atque altos quaerendo bucula lucos
 Propter aquae rivum viridi procumbit in ulva,

—69. *Carmina*, 'incantations' (written in verse).—70. *Circe*, the enchantress turned the companions of Ulysses into swine. *Ulixi*, for *Ulixiei*, from the old form of the nominative-*Ulixæus*, which took its termination from *Odysseus*.—71. *Frigidus anguis*; see *Ecl.* 3, 93. *Rumpitur*, 'is burst,' 'is inflated till it bursts:' cf. *Ecl.* 7, 26.—73. *Terna*, 'three threads' (of each colour); that is, white, crimson, and black, according to Servius; but Forbiger and others prefer, 'one of each colour,' adducing examples of this use of the distributive cardinal numbers. *Tibi*. The sorceress is supposed to hold an image of Daphnis, to which these words are addressed.—74. *Liciâ*, 'the list,' by which the web was bound to the beam.—75. *Deus*, 'Hecate.' This word *deus*, 'a deity,' is used indefinitely in both genders. *Impare*. Odd numbers, but especially the number three, were considered sacred, and peculiarly acceptable to the gods. This superstition is still prevalent.—77. *Necte tribus nodis ternos*, 'tie three colours with three knots;' that is, 'the three colours separately, each with a distinct knot.'—80. *Limus ut hic durescit*, &c., 'as this clay hardens, and as this wax melts.' The sorceress has two images of Daphnis, one of clay, and the other of wax: as the former hardened, his heart was supposed to become proof against any inclination towards her rival; and as the latter melted, so did his heart towards herself. Compare Canidia's movements in *Hor. Sat.* 1, 8.—81. *Uno eodem*, pronounce *an' yodem*.—82. *Fragiles laurus*, 'the crackling' sound of these, while burning, was considered a good omen. *Bitumina*. From its murky flame, bitumen was considered not only appropriate, but was constantly employed in sacrifices to the infernal deities.—83. *In Daphnide*, 'for Daphnis:' cf. *Hor. Epod.* 5, 81.—85. *Talis amor*, supply

Perdita, nec serae meminit decedere nocti,
 Talis amor teneat, nec sit mihi cura mederi.
 Ducite ab urbe domum, mea carmina, ducite Daphnim.
 Has olim exuvias mihi perfidus ille reliquit, 91
 Pignora cara sui; quae nunc ego limine in ipso,
 Terra, tibi mando; debent haec pignora Daphnim.
 Ducite ab urbe domum, mea carmina, ducite Daphnim.
 Has herbas atque haec Ponto mihi lecta venena 95
 Ipse dedit Moeris: nascuntur plurima Ponto:
 His ego saepe lupum fieri et se condere silvis
 Moerim, saepe animas imis excire sepulcris,
 Atque satas alio vidi traducere messes.
 Ducite ab urbe domum, mea carmina, ducite Daphnim.
 Fer cineres, Amarylli, foras, rivoque fluenti 101
 Transque caput jace, nec respexeris: his ego Daphnim
 Aggrediar; nihil ille deos, nil carmina curat.
 Ducite ab urbe domum, mea carmina, ducite Daphnim.
 Aspice, corripuit tremulis altaria flammis 105
 Sponte sua, dum ferre moror, cinis ipse. Bonum sit!
 Nescio quid certe est; et Hylax in limine latrat.
 Credimus? an, qui amant, ipsi sibi somnia fingunt?
 Parcite, ab urbe venit, jam parcite, carmina, Daphnis.

teneat from verse 89.—88. *Perdita*, 'forgetting herself,' 'distracted:' cf. Hor. *Ep.* 2, 1, 85; *perdo*, like *ἄλλυμι*, often signifies 'to forget.' *Decedere nocti* is more elegant than *serā nocte redire*; translate—'to depart, yielding to (in compliance with) the night.' Homer has *πυθμυῖα νυκτί*.—91. *Exuvias*, though it means anything worn on the body, whether as a garment or decoration, yet it is used only in reference to the absence of the wearer: cf. *A.* 4, 651.—93. *Debent*, sc. *ducere* (from next verse) *mihi*. They ought, according to the rules of magic, to attract him.—95. *Has herbas atque haec venena*, a hendiadys = *has herbas venenosas*. *Ponto*. *Pontus* is here used for *Colchis*, the native region of Medea the sorceress.—96. *Moeris*, 'a famous magician.'—98. *Excire*, 'to evoke.'—99. *Traducere*. Moeris, by incantation, had drawn the crops into another place from that in which they had been sown.—101. *Rivoque fluenti*, running water was considered requisite in expiations.—102. *Nec respexeris*. Not to look back, nor turn the head, was another requisite in performing the rites of the infernal deities: cf. *Ov. F.* 5, 439—*huc novies dicit, nec respicit*.—106. The re-ignition of the ashes was deemed a favourable omen. *Sponte sua*, 'without any aid from the sorceress.'—107. *Nescio quid*, 'something unaccountable.' *Hylax*, the dog of Daphnis.—108. *Quid*, short in thesis and hiatus.—109. *Parcite*, sc. *Daphnidi*: enchantments and incantations are further unnecessary, since he comes.

E C L O G A IX.

THE division of a part of the lands of Italy among the soldiery has already been spoken of in the Arguments to the first and sixth Eclogues, and it has been mentioned that those of Virgil had been saved for him. But it would seem that Octavianus Caesar's party, headed by Varus, not only dispossessed the Mantuans of a portion of their lands, but were either unable or unwilling to maintain Virgil in his farm, who fled from the threats of a centurion named Arrius. Virgil fled to Rome, and wrote this Eclogue, 40 B.C. Moeris is represented as driving to Mantua some kids, at the bidding of his new master Arrius. He meets Lycidas, a slave from a neighbouring farm, and entering into conversation, they quote unconnected portions of the verses of Menalcas, which are admirable imitations of those of Theocritus.

MOERIS.

LYCIDAS — MOERIS.

LYCIDAS.

Quo te, Moeri, pedes? an, quo via ducit, in urbem?

MOERIS.

O Lycida, vivi pervenimus, advena nostri,
 Quo nunquam veriti sumus, ut possessor agelli
 Diceret; 'Haec mea sunt: veteres migrate coloni.'
 Nunc victi, tristes, quoniam Fors omnia versat, 5
 Hos illi—quod nec vertat bene—mittimus haedos.

1. *Quo . . . urbem?* With *pedes* supply *ducunt* as implied in *ducit*: 'Whither do thy feet lead thee, Moeris? are you for the city to which the way leads?' *Moeris*, in this Eclogue, is the name of a shepherd.

2. *Vivi pervenimus*, 'we have lived to see the day.' *Eo* must be understood in this verse to correspond with *quo* in the next. *Nostri* does not imply that Moeris was the owner of the land: slaves adopted this manner of speaking of their master's property: cf. *Ecl.* 1, 8.—4. *Haec mea*, &c., 'all here is mine.' *Coloni*, 'landholders,' 'proprietors.'—5. *Victi*, 'overcome' (compelled to yield to the veterans to whom the lands had been assigned). *Tristes*, 'desponding.'—6. *Hos . . . haedos*, 'we are sending these kids to that man (and bad luck to him).' *Nec* is stronger than *non* as a negation, and is consequently used often in imprecations.

LYCIDAS.

Certe equidem audieram, qua se subducere colles
 Incipiunt, mollique jugum demittere clivo,
 Usque ad aquam et veteres, jam fracta cacumina, fagos,
 Omnia carminibus vestrum servasse Menalcan. 10

MOERIS.

Audieras? et fama fuit; sed carmina tantum
 Nostra valent, Lycida, tela inter Martia, quantum
 Chaonias dicunt, aquila veniente, columbas.
 Quod nisi me quacunq[ue] novas incidere lites
 Ante sinistra cava monuisset ab ilice cornix: 15
 Nec tunc hic Moeris, nec viveret ipse Menalcas.

LYCIDAS.

Heu! cadit in quemquam tantum scelus? heu! tua
 nobis
 Pene simul tecum solatia rapta, Menalca?

7. *Se subducere*, 'to withdraw themselves from the view;' that is, 'to slope downwards from the ridge to the plain.' The ridge of the hill is the part where the slope commences.—8. *Jugum demittere*, to decline, lower their brow with a gentle declivity.—9. *Jam fracta cacumina*, 'now mere broken tops.' Quintilian, quoting this line, reads *confracta* for *jam fracta*.

11. *Audieras?* 'hadst thou heard? and there was a report.' With Wagner, we have placed a note of interrogation after *audieras*, as far more spirited than the common punctuation—a semicolon. *Tantum . . . valent . . . quantum*, 'do not avail at all.'—13. *Chaonias* = *Dodonaes*: cf. *A.* 3, 466. The Chaones were anciently inhabitants of Dodona, and left their name to the district. Herodotus relates the story of two black pigeons that gave oracular responses in early times; but the epithet in this passage is merely ornamental. *Aquila veniente*, 'when the eagle swoops.' The allusion may be either to the sudden attack of the veterans on the defenceless shepherds; or perhaps to the Roman standard and the profession of the usurpers.—14. *Quod nisi*, &c.; that is, 'had I not been admonished by an omen that I should not resist, the contest might have cost us our lives.' With *quacunq[ue]* understand *viâ* or *ratione*. *Incidere*, 'to terminate.' Another interpretation is: 'Had I not seen the futility of my urging the gift of Augustus in recompense for my first Eclogue (*carmina*), and thus cut short litigation (*incidere lites*) at all costs [*quacunq[ue] (ratione)*], my own life, as well as that of my poetical master, should have been sacrificed.'

17. *Cadit . . . scelus?* Can such guilt be found in any man? *Heu!* *tua nobis*, &c., alas! were we, then, so near losing our consolation

Quis caneret Nymphas? quis humum florentibus herbis
 Spargeret, aut viridi fontes induceret umbra? 20
 Vel quae sublegi tacitus tibi carmina nuper,
 Quum te ad delicias ferres, Amaryllida, nostras?
 'Tityre, dum redeo—brevis est via—pasce capellas,
 Et potum pastas age, Tityre, et inter agendum
 Occursare capro—cornu ferit ille—caveto.' 25

MORRIS.

Immo haec, quae Varo nec dum perfecta canebat:
 'Vare, tuum nomen—superet modo Mantua nobis,
 Mantua vae miserae nimium vicina Cremonae—
 Cantantes sublime ferent ad sidera cycni.'

derived from you, the consolation you conferred upon us? that is, your poetry, the solace of us all during these distressing times.—19. *Quis*; that is, *si rapta essent, quis, &c.*, 'who would sing of the nymphs, of the beauty of the earth adorned with flowers, of the shady fresh fountains, or the verses which I learned without your knowing it' [*sublegi* (sc. the verses from *Tityre* to *caveto*)].—20. *Spargeret . . . induceret*; that is, *caneret, ut spargeretur*.—21. *Vel quae*; that is, *vel quis caneret ea, quae, &c.* *Sublegi tacitus*, I learned from you by listening; that is, unknown to you. Some understand by *tacitus*, 'unable myself to sing.'—22. *Delicias nostras*; that is, *Amaryllis*, the name by which we all celebrate our mistresses. *Deliciae* always means an object of love, a 'darling' object.

23–25. *Tityre . . . caveto*, three lines given as a specimen from the poetry of Menalcas, a verbatim translation from Theocritus, *Idyll* 3, 3–5.—23. *Dum redeo*, 'till I return:' cf. *Delibera haec dum ego redeo*, Ter. Adel. 2, 1, 42; *Expectabo dum venit*, Ter. Ph. 5, 7, 89.—24. *Potum*, 'to drink,' the supine, as in *Ecl.* 7, 11.—25. *Occursare caveto* = *caveto ne occurses*, 'guard against meeting.'

26. *Immo quae* (sc. *quis caneret*), 'nay rather, who would have completed the more important poem which he had begun in praise of Varus, who was to have preserved his lands for him, and of which I remember the following passage.'—27. *Superet* = *supersit* (*supero* is often = *supersum*: cf. *A.* 5, 519)—'should Mantua only remain to us.'—28. *Nimium vicina*, 'too near,' though these two towns are forty miles apart. *Cremonae*. The lands of Cremona had been first alienated, because its inhabitants had espoused the cause of Brutus and Cassius; but being found too small to satisfy the demands of the soldiers, the adjacent territory of Mantua was added, even though the Mantuans had favoured the interests of Augustus!

29. *Cantantes . . . cycni*, '(should you accomplish this), the swans (those melodious birds that frequent the Minio) will bear thy name aloft to the stars.' Homer in numerous passages mentions the plaintive notes of the swan on the point of death, as if presaging and welcoming dissolution. Cf. *Ecl.* 8, 55.

LYCIDAS.

Sic tua Cyrneas fugiant examina taxos; 30
 Sic cytiso pastae distendant ubera vaccae:
 Incipe, si quid habes. Et me fecere poetam
 Pierides; sunt et mihi carmina; me quoque dicunt
 Vatem pastores: sed non ego credulus illis.
 Nam neque adhuc Vario videor, nec dicere Cinna 35
 Digna, sed argutos inter strepere anser olores.

MOERIS.

Id quidem ago et tacitus, Lycida, mecum ipse voluto,
 Si valeam meminisse; neque est ignobile carmen.
 'Huc ades, O Galatea; quis est nam ludus in undis?
 Hic ver purpureum; varios hic flumina circum 40
 Fundit humus flores; hic candida populus antro
 Imminet et lentae texunt umbracula vites.
 Huc ades; insani feriant sine litora fluctus.'

30. *Sic*, 'thus'; that is, 'if you do so, I implore these blessings upon you.' For this common formula of imploring, compare Hor. *Od.* 1, 3, 1. *Cyrneas*, 'Corsican,' from *Kýrēn*, the Greek name of the island of Corsica, which abounded in yew-trees. When bees have an opportunity of feeding on these, their honey has a bitter flavour. In the *Georgics*, Virgil directs that there should not be yews near the bee-hives. *Examina*. See *Ecl.* 7, 13.—32. *Poëtam* . . . *Vatem*. *Vates* = *ædder*, and is generally derived from the Doric *gærn*; to both of these the western *bard* bore a close affinity.—33. *Pierides*. See *Ecl.* 3, 85.—34. *Non ego credulus illis*; that is, 'I believe them not.' For the construction of *credulus* with a dative, cf. Hor. *Od.* 1, 11, 8.—35. *Neque videor* may either mean, 'nor am I seen' (by others), or, 'nor do I appear to myself.' *Vario*, the celebrated tragic and epic poet of the Augustan age, mentioned by Horace, *Od.* 1, 6. All the manuscripts read *Varo*, which is evidently a mistake introduced by the copyists, who were misled by the previous mention of Varus. (*Caius Helvius*) *Cinna* was another contemporary poet of some celebrity.—36. *Argutos* = *canoros*, 'warbling,' 'musical.'

37. *Id quidem ago*, 'that I am going to do,' 'am thinking of,' 'that is engrossing all my thoughts.' The *id* means *carmen Menaloeæ* (referring to verse 32).—38. *Neque* = *non enim*, 'for (it is) not.'—39. *Ades* is more expressive than *veni*; it excludes the idea of the time occupied in coming, and merely, literally, conveys the presence of the party so addressed, 'be present.'—41. *Populus*. There are three species of the poplar-tree—the black, the white, and the Libyan, of which the *Candida populus* in the text is considered a variety, called *bicolor*; the under side of the leaf being white, and the upper green. This species is what we call the 'silver poplar.'—42. *Umbracula*, 'bowers.' These lines are from the address of the Cyclops to Galatea, in Theocritus, *Idyll.* 11, 42–49.—43. Construe: *sine (ut) insani fluctus feriant littora*;

LYCIDAS.

Quid, quae te pura solum sub nocte canentem
Audieram? numeros memini, si verba tenerem. 45

MOERIS.

'Daphni, quid antiquos signorum suspicis ortus?
Ecce Dionaei processit Caesaris astrum;
Astrum, quo segetes gauderent frugibus, et quo
Duceret apricis in collibus uva colorem.
Insere, Daphni, piros; carpent tua poma nepotes.' 50
Omnia fert aetas, animum quoque. Saepe ego longos
Cantando puerum memini me condere soles:
Nunc oblita mihi tot carmina; vox quoque Moerim
Jam fugit ipsa: lupi Moerim videre priores.
Sed tamen ista satis referet tibi saepe Menalcas. 55

'let the wild waves lash the shore.' The nymph is invited to leave for awhile the favourite haunts of her father's realms, and repair rather to the sylvan beauties of the country.

44. *Pura sub nocte*, 'in the stilly night,' 'in the calm night.' *Purus*, in its general sense, signifies 'free from (anything).'—45. *Numeros*, 'the melody or air,' 'the tune,' 'the measure.'

46. Moeris repeats the words to which the other alluded. Thus the praises of Augustus are introduced as another attempt to conciliate his favour, in order to recover his lands, which, although promised, he is still unable to save from spoliation.—47. *Dionaei*, from *Dione*, the mother of Venus, the mother of Aeneas, father of Julius, from whom descended the *gens Julia*. *Processit* = *orta est*, 'has arisen:' cf. *Ecl.* 6, 86. *Astrum*, 'a comet,' seen first in July 711 A.U.C., during the celebration of the Julian festival. It is supposed to be the same that appeared in 1680 A.D., and is called Halley's Comet. Horace calls it *Julium Sidus*, *Od.* 1, 12, 47. This comet was believed by the ignorant to be the soul of Julius Caesar appearing in heaven. In conformity with this idea, Virgil represents him among the rural deities, *G.* 1, 26.

—48. *Segetes gauderent*, 'the corn-fields were (expected) to luxuriate.'

—49. *Duceret colorem*, 'was to ripen.'—50. *Nepotes*: the meaning is, that his property will remain in his family for generations, and not be despoiled by rapacious soldiers.—51. *Omnia fert aetas*, 'time steals away (*fert* = *auferit*) everything, even the memory (*animum*);' Moeris stops short, and apologises for not proceeding, his memory having failed him.—52. *Condere longos soles*, to spend even to sunset the long days: cf. *Hor. Od.* 4, 5, 29.—53. *Oblita*, in a passive sense, 'forgotten.'

—54. *Lupi*; 'the wolves have seen Moeris before he saw them.' The effect of this was superstitiously believed to be loss of voice. The effect on the wolf, if seen first, was considered to be the same; hence the proverb, '*Lupus in fabula*,' when one whose name is mentioned suddenly enters and stops the conversation.

LUCIDAE.

Causando nostros in longum ducis amores.
 Et nunc omne tibi stratum silet æquor; et omnes,
 Aspice, ventosi ceciderunt murmuris auræ.
 Hinc adeo media est nobis via; namque sepulcrum
 Incipit apparere Bianoris: hic, ubi densas 60
 Agricolæ stringunt frondes, hic, Moeri, canamus;
 Hic hædos depone; tamen veniemus in urbem.
 Aut, si, nox pluviam ne colligat ante, veremur,
 Cantantes licet usque—minus via lædit—eamus;
 Cantantes ut eamus, hoc te fasce levabo. 65

MOERIS.

Desine plura, puer, et, quod nunc instat, agamus.
 Carmina tum melius, quum venerit ipse, canemus.

56. *Causando* *amores*, by your excuses you tantalise me, as I long to hear you sing.—57. *Stratum silet*, 'is smoothly hushed.' *Æquor* means 'Lake Benæus.'—58. *Aspice*, 'gaze around,' and behold how motionless every object is. *Murmuris auræ* = *murmurantis auræ*: cf. *populum late regem* for *regentem*, *A.* 1, 21.—59. *Hinc adeo*: *adeo* may be construed either with *hinc* or with *media*—'precisely at this spot,' or 'at this spot is exactly the middle of the way,' 'we have gone just precisely half-way to Mantua.' Voss renders it 'besides,' 'more-over.'—60. *Bianor*, also called *Ocnus* or *Aucnus*, grandson of *Tiresias*, and son of *Tiberis* and *Manto*, is said to have founded *Mantua*, and to have so named it after his mother: cf. *A.* 10, 199.—61. *Stringunt* = *amputant* or *decerpunt*, 'pluck,' or 'gather:' cf. *stringere quernas glandes*, *G.* 1, 305.—62. *Urbem* = *Mantuam*.—64. *Usque*, 'all the way;' construe *usque* with *cantantes*.—65. *Hoc fasce*, 'of this burden;' that is, the kids which he was carrying.

66. *Puer* has the last syllable long on account of the *arsis*. To *plura* supply *dicere*. *Quod nunc instat*, 'what is now urgent;' alluding to the conveying of the kids to the new possessor of the farm.—67. *Ipsc* = *Menalcas*.

E C L O G A X.

CAIUS CORNELIUS GALLUS, already mentioned (*Ecl.* vi. 64), a man descended from poor ancestors, had, by his military skill and amiable qualities, secured the friendship of Octavianus, afterwards Caesar Augustus. His lover, Lyeoris—celebrated by Ovid, Propertius, Martial, and Gallus himself—had deserted him; and this Eclogue, said to have been composed in the spring of 37 B.C., at

Naples, after Virgil had begun to write the *Georgics*, commemorates his grief. It consists of an introduction, 1-8; an account of the sympathy that things inanimate, as well as shepherds and gods, felt for him, 9-30; the mournful strains of Gallus himself, 31-69; and the concluding declaration of Virgil's affection for the deserted lover.

GALLUS.

EXTREMUM hunc, Arethusa, mihi concede laborem :
 Pauca meo Gallo, sed quae legat ipsa Lycoris.
 Carmina sunt dicenda: neget quis carmina Gallo ?
 Sic tibi, quum fluctus subterlabere Sicanos,
 Doris amara suam non intermisceat undam. 5
 Incipe; sollicitos Galli dicamus amores,
 Dum tenera attendent simae virgulta capellae.
 Non canimus surdis: respondent omnia silvae.
 Quae nemora, aut qui vos saltus habuere, puellae
 Naïdes, indigno quum Gallus amore peribat ? 10
 Nam neque Parnassi vobis juga, nam neque Pindi
 Ulla moram fecere, neque Aonie Aganippe.
 Illum etiam lauri, etiam flevire myricae.
 Pinifer illum etiam sola sub rupe jacentem
 Maenalus et gelidi flevērunt saxa Lycae. 15
 Stant et oves circum—nostri nec poenitet illas;
 Nec te poeniteat pecoris, divine poëta:
 Et formosus oves ad flumina pavit Adonis—
 Venit et upilio; tardi venere subulci;

1. *Extremum*. This was intended to be the last eclogue, but the seventh was subsequently written. *Arethusa* was a nymph of Sicily, the native country of Theocritus: cf. *Ecl.* 7, 21.—2. *Legat*, 'may read,' in order that she may feel remorse for having deserted Gallus. *Lycoris* was the mistress whom Gallus had lost.—3. *Dicenda*, 'to be indited.'—4. *Sic*, 'if you do so:' cf. *Ecl.* 9, 30, with note thereon.—5. *Doris amara*, 'the salt sea.'—6. *Sollicitos amores*, 'anxious unquiet course of love.'—7. *Attendunt* = *depascunt*, 'feed' or 'browse' on.—8. *Surdis*, 'to a heedless audience.' *Respondent*, 're-echo.'

10. *Indigno*, 'unrequited,' or 'unworthy of him,' such as Lycoris was unworthy of.—11. *Nam neque . . . Aganippe*, 'for you were not on any of the summits of Parnassus, or Pindus, or at the fountain of Aganippē on Helicon, your usual haunts.'—12. *Moram fecere*, 'detain' (you). *Aoniē* = *Aoniā*, the Greek form. *Aonia* was an ancient poetic name of Boeotia. The *ē* of *Aoniē* being in the arsis, is not elided.—13. *Maenalus* and *Lycaeus* are mountains of Arcadia, the scene of the sufferings of Gallus.—14. *Nec poenitet . . .*, 'you need not be ashamed of the character of a shepherd, for even Adonis,' &c.—19. The form

Uvidus hiberna venit de glande Menalcas. 20
 Omnes 'unde amor iste,' rogant, 'tibi?' Venit Apollo:
 'Galle, quid insanis?' inquit, 'tua cura Lycoris
 Perque nives alium perque horrida castra secuta est.'
 Venit et agresti capitis Silvanus honore,
 Florentes ferulas et grandia lilia quassans. 25
 Pan deus Arcadiae venit: quem vidimus ipsi
 Sanguineis ebuli baccis minioque rubentem.
 'Equis erit modus?' inquit. 'Amor non talia curat.
 Nec lacrimis crudelis Amor, nec gramina rivis,
 Nec cytiso saturantur apes, nec fronde capellae.' 30
 Tristis at ille: 'Tamen cantabitis, Arcades,' inquit,
 'Montibus haec vestris, soli cantare periti
 Arcades. O mihi tum quam molliter ossa quiescant,
 Vestra meos olim si fistula dicat amores!
 Atque utinam ex vobis unus, vestrique fuisset 35
 Aut custos gregis, aut maturae vinitor uvae!
 Certe, sive mihi Phyllis, sive esset Amyntas,
 Seu quicumque furor—quid tum, si fuscus Amyntas?
 Et nigrae violae sunt, et vaccinia nigra—
 Mecum inter salices lenta sub vite jaceret; 40

ūpīllo for *ōpīllo* is adopted here for the sake of the measure.—20. *Uvidus*, 'drenched' with rain. *Hiberna*, 'collected in winter,' or 'used for winter food.'—23. *Horrida castra*, 'the camp bristling with arms,' or 'the hardships of the camp.'—24. *Agresti capitis honore*, 'his rustic diadem:' Silvanus was represented crowned with fennel and lilies.—25. *Ferulas*. This is a large species of our common fennel, and grows to the height of about six feet. Of it, the shepherds in Apulia make walking-staffs, which are very light; and the Roman school-masters used it for correcting their pupils (Juvenal, 1, 15).—27. *Ebuli*, 'dwarf-elder.' *Minio*, 'minium,' or 'the sulphate of mercury;' the Greek *κιννάβαρις* was our 'vermilion' or 'cinnabar.' The purest was obtained from the silver mines of Sisapo, in Spain. The river Minius (now Miño or Minho) is said to have taken its name from this mineral.—28. *Equis erit modus?* Where will this end?—29. *Nec lacrimis crudelis Amor*, &c., 'no more can love be satisfied with tears than meadows with,' &c.—31. *At* indicates that his grief was not removed by what the gods had said. *Tamen*, 'yet' though I have derived no consolation from what the gods have said to me, I do find some in the consideration, O Arcadians, that my woes may become the burden of your songs. Cf. *Ecl.* 7, 5, as to the musical fame of the Arcadians.—33. *O mihi tum quam molliter*, &c., 'O then how softly would my bones repose!'—38. *Furor = causa furoris*, 'the cause of my madness;' that is, love: cf. *cura, ignis, flamma*.—40. As willows and vines are rarely found growing together, Forbiger understands the vines to have been growing on an eminence, whose base was

Serta mihi Phyllis legeret, cantaret Amyntas.
 Hic gelidi fontes, hic mollia prata, Lycori,
 Hic nemus; hic ipso tecum consumerer aevo.
 Nunc insanus amor duri me Martis in armis
 Tela inter media atque adversos detinet hostes: 45
 Tu procul a patria—nec sit mihi credere tantum!—
 Alpinas, ah dura, nives et frigora Rheni
 Me sine sola vides. Ah te ne frigora laedant!
 Ah, tibi ne teneras glacies secet aspera plantas!
 Ibo, et, Chalcidico quae sunt mihi condita versu 50
 Carmina, pastoris Siculi modulabor avena.
 Certum est in silvis, inter spelaea ferarum
 Malle pati tenerisque meos incidere amores
 Arboribus: crescent illae; crescetis, amores.
 Interea mixtis lustrabo Maenala Nymphis, 55
 Aut acres venabor apros; non me ulla vetabunt
 Frigora Parthenios canibus circumdare saltus.
 Jam mihi per rûpes videor lucosque sonantes
 Ire; libet Partho torquere Cydonia cornu
 Spicula; tanquam haec sit nostri medicina furoris, 60

surrounded with willows.—42. With the characteristic inconsistency of a lover in distraction, he now addresses Lycoris, supposing that if he were in Arcadia he could secure her affections among such delights as these.—43. *Ipsa aevo*, 'by old age itself,' or 'my whole life.'—44. *Nunc*, 'but now as I am;' that is, not being an Arcadian.—45. *Tela inter media*, 'among surrounding weapons.'—46. *Nec sit*, &c., 'would that I could only disbelieve it;' that is, 'would that it were not too true.'—48. *Sola*, 'thou alone,' 'separated from me.' It qualifies *Lycoris* and not *frigora*; so does *dura* in verse 47.—50. *Ibo*, &c., 'I will depart hence and form into pastorals the verses which I have translated from Euphorion' (of Chalcis in Euboea) on the subject of Apollo and the Grynean oracle. See *Ecl.* 4, 72.—51. *Pastoris Siculi*, 'Theocritus.' *Modulabor*: see note on *Ecl.* 5, 14.—52. *Certum est (mihi) malle pati*, 'I am resolved to prefer enduring my passion (meos amores).' *Spelaea* = σπήλαιον = spelunca.—54. *Amores*, 'the passion of love,' Voss.—55. *Mixtis Nymphis* = *inter nymphas*, 'surrounded by the nymphs.' *Lustrabo* = *peragrabo*, 'I will range,' 'wander over.'—56. *Acres*, 'fierce.'—58. *Mihi videor*, 'I can fancy that I am.'—59. *Partho* and *Cydonia* are merely ornamental epithets, as the Parthians and the Cretans were the nations most famous for archery. *Cornu* by metonymy for *arcus corneus*, the material for the thing formed of it. The most ancient bows were made of the horns of goats (*Hom. Il.* 4, 105).—60. Coming slightly to himself, he says: 'I am planning these things as if they or aught else were a remedy for my passion.' *Sit*, 'the use of the bow' (= τὸ τεξέμενον) is the nominative to *sit*. The common reading is *sint*, understanding the

Aut deus ille malis hominum mitescere discat !
 Jam neque Hamadryades rursus, nec carmina nobis
 Ipsa placent ; ipsae rursus concedite silvae.
 Non illum nostri possunt mutare labores,
 Nec si frigoribus mediis Hebrumque bibamus, 65
 Sithoniasque nives hiemis subeamus aquosae,
 Nec si, quum moriens alta liber aret in ulmo,
 Aethiopum versemus oves sub sidere Cancrī.
 Omnia vincit Amor ; et nos cedamus Amori.
 Haec sat erit, divae, vestrum cecinisse poetam, 70
 Dum sedet et gracili fuscillam texit hibisco,
 Pierides ; vos haec facietis maxima Gallo :
 Gallo, cujus amor tantum mihi crescit in horas,
 Quantum vere novo viridis se subjicit alnus.
 Surgamus : solet esse gravis cantantibus umbra ; 75
 Juniperi gravis umbra ; nocent et frugibus umbrae.
 Ite domum saturae, venit Hesperus, ite, capellae.

reference to be to 'the bow and arrows themselves.'—61. *Deus ille discat*, 'Cupid could learn ; that is, 'could begin to do what he had never yet been known to do.'—63. *Ipsa* ; that is, 'which once pre-eminently delighted me.' *Concedite*, 'farewell,' or 'depart,' 'retire,' 'you are of no avail.'—65. *Frigoribus mediis*, 'in the depth of winter.' The *Hebrus* was celebrated as the scene of the death of Orpheus.—66. *Sithonias*, 'Thracian,' from Sithone, a city of Thrace.—67. *Quum moriens liber aret*, &c., 'when the sapless bark withers on the lofty elm.'—68. *Versamus*, 'tend.' *Versare* = *εἰσέναι*, 'to drive from pasture to pasture.' *Sub sidere Cancrī*, 'under the sign ;' that is, the tropic of Cancer.—69. *Omnia vincit Amor*. He now hastily concludes, that since 'love conquers everything,' there is no use struggling against Him ; 'I may as well yield.'

70. The poet, seeming to forget that he had at first invoked *Arctura*, now addresses the Muses in general.—71. *Gracili hibisco*, 'of slender mallows' twigs.' See *Ecl.* 2, 30.—72. *Maxima*, 'most acceptable,' 'of very great value in the eyes of.'—74. *Se subjicit*, 'shoots up' (from beneath).—75. *Gravis*, 'injurious.'—76. *Umbrae*, 'a dense shade.'—77. *Ite domum* : cf. *Ecl.* 7, 44.

A E N E I D O S

LIBRI SEX.

LIBER I.

THIS is an *Epic* poem, of which the title *ÆNEIS* is derived from *Ænēas* (*Abrūas*), the hero of it. Its professed object is to celebrate the adventures of Aeneas in search of a settlement, while sailing from Troy, after the destruction of that city—his final landing in Italy—his triumphant struggle with his enemies, and with his rival, Turnus, in that country, leaving him free to marry Lavinia, the daughter of Latinus, king of the Latins, and to found Lavinium, the mother city of Rome. It is supposed by many that Virgil had a further object—to exalt his great patron, Augustus, whose character and martial deeds, according to this view, he shadows forth in the person of Aeneas. There can be no doubt that he intends to gratify the pride of the Romans, by embodying in heroic song the legends that told of their descent from gods and heroes.

The legends of Aeneas followed by Virgil develop themselves in the course of the poem. It is proper to observe that they materially differ, in many respects, from Homer's account of the same hero.

The first Book may be thus divided:—Proposition of the subject, with address to the Muse, 1-11. Causes of Juno's hatred towards Aeneas, 12-33. Her feelings when, in the seventh summer of his wanderings, she sees him sailing from Sicily to Italy, his destined home, 34-49. Her plans to prevent his reaching Italy, by persuading Aeolus to sink or disperse the fleet, 50-80. The consequent storm, in which one of the ships is lost, and the rest are scattered, 81-123. The interference of Neptune to calm the storm, 124-156. Aeneas, with seven out of twenty ships, lands on the coast of Africa, 157-222. Conversation between Jupiter and Juno regarding the fate of Aeneas and his posterity, 223-296. Mercury sent down to render Dido, queen of Carthage, friendly to Aeneas, 297-304. Interview between Aeneas and Venus, at first in the guise of a huntress, 305-409. He proceeds to Carthage, along with Achates, both rendered invisible by Venus, 411-420. Description of rising Carthage, 421-436. Aeneas

visits the temple of Juno, and sees depicted there the Trojan wars, 437-493. Dido visits the temple, 494-508. A deputation from the twelve missing ships of the Trojans waits on Dido, to complain of the outrages by her people, and to bewail the loss of Aeneas, 509-560. Dido consoles and offers them a settlement, 561-578. Aeneas, emerging from the cloud, addresses Dido, who replies benignantly, and prepares to entertain him and his followers, 579-642. Aeneas sends for Ascanius, 643-656. Venus substitutes Cupid for Ascanius, 657-698. The banquet in Dido's palace, 699-747. Dido requests Aeneas to narrate the downfall of Troy, and his wanderings, 748-756.

It may be seen from this outline that Virgil does not, as a historian would, introduce the subject with the fall of Troy, and conduct Aeneas, in the order of time, through his adventures till their conclusion. But, following the example afforded by both the great Epics, the *Iliad* and the *Odyssey*, he dashes at once into the midst of the subject—a plan praised by Horace (*A. P.* 148), and observed in the Epic poems of modern times, as in Milton's *Paradise Lost*; Camoens' *Lusiad*; Tasso's *Jerusalem Delivered*; and Goethe's *Faust*.

Ille ego, qui quondam gracili modulatus avena
Carmen, et, egressus silvis, vicina coëgi
Ut quamvis avido parerent arva colono,
Gratum opus agricolis; at nunc horrentia Martis

ARMA virumque cano, Trojæ qui primus ab oris
Italiam, fato profugus, Laviniaque venit

The first four verses, printed in smaller type, have been rejected by many commentators as unworthy of Virgil, and beneath the dignity of epic poetry. Some of the best ancient authorities, however, are pledged for their existence in the very manuscript intrusted to the poet's literary executors, Tucca and Varius. Wagner supports their claim by elaborate arguments, and presumes that they formed part of those copies of the poem which were intended for private circulation, but not for readers in general. With this theory Forbiger also agrees. Spenser, in his introduction to the *Faery Queen*, closely imitates the sentiment expressed in these verses.

1. *Arma* = *bella*, 'the wars' with Turnus, that followed the arrival of Aeneas in Italy. *Virum*, 'the hero,' Aeneas. In a few words is thus stated the subject of the poem, which the first seven verses expand into a general argument. *Qui primus*, &c., 'who, an exile from the shores of Troy, first came (to) Italy and the Lavinian coasts.' Antenor, another Trojan chief, had arrived previously, but at the other side, on the shores of the Adriatic (verse 242). *Primus* may also be understood as = *olim* or *antiquitus*; that is, 'who in ancient times came,' &c.—2. *Italiam*, for *in* or *ad Italiam*, a poetical construction; Zumpt, § 401. *Laviniaque* is pronounced in four syllables—

Litora; multum ille et terris jactatus et alto,
 Vi superum, saevae memorem Junonis ob iram;
 Multa quoque et bello passus, dum conderet urbem, 5
 Inferretque deos Latio: genus unde Latinum
 Albanique patres atque altae moenia Romae.
 Musa, mihi causas memora, quo numine laeso,
 Quidve dolens, regina deum tot volvere casus

Lā-vi-nyl-quē. See METRICAL INDEX. This name does not imply a prolepsis, since the imperial city of Latinus was called Lavinium, before the omen, recorded in *A.* 7, 59, had caused a preference for the name of Laurentum. *Italiam—Laviniaque litora* is an instance of epexegetis, by which the whole is first mentioned; then the particular part referred to is connected to it by a copulative: compare the example in verse 569, *Hesperiam Saturniaque arva.*—3. With *jactatus* in this verse, and with *passus* in verse 5, many supply *est* or *fuit*; but Forbiger thinks they should remain mere participles, considering *ille* as ornative; as parallel passages he refers to *A.* 5, 457; 9, 479 and 796; 10, 385; and 12, 5. Besides, Silus (8, 474) imitates this verse thus: *Tum Pius Aeneas, terris jactatus et undis . . .*—4. *Vi superum* (synoep. = *superorum*), 'by the power of the gods.' The reference is not to Juno merely, but to all the gods whose intervention at different times forms part of the machinery of the poem. *Memorem*, 'ever mindful,' is generally rendered in this verse 'unrelenting,' which gives a very good sense, though it does not convey the force of *memor*.—5. *Dum conderet*, 'while he was founding.' Thus occasionally *dum* is construed with a subjunctive when the clause beginning with it is joined to the preceding clause by a casual connective, in which case it is nearly = *quum*. *Urbem* = *Lavinium*, in Latium, on the Numicius, now *Rio Tordo*, which Virgil, for the nearer accommodation of the legend to national prejudice, names after the Princess Lavinia: cf. *A.* 12, 194.—6. *Deos*, 'his gods' (the Penates of Troy), originally removed from Samothrace by Dardanus; that is, became the founder of a new religion in Latium. *Unde*, 'from which events.'—7. *Altae*, 'lofty,' in allusion to the site of Rome; or perhaps rather 'imperial.' *Romae*. Rome was founded on the 21st of April, 753 B.C., 430 years after the fall of Troy.

8. *Musa*, 'Galliope,' the epic muse. *Quo numine laeso*, 'what deity being offended?' or, 'what displeasure could the queen of the gods have conceived?' The answer to this general question being mentally supplied, it is followed immediately by the particular one, *quidve dolens*. The interrogation here, as often elsewhere, is a species of ironical negative: e.g., one man accuses another of some injustice, and the one accused replies, 'what injustice have I done?' not for the purpose of inquiry, but denial. Other instances of this use occur in *Ecl.* 6, 78: *G.* 2, 269; 4, 506: *A.* 3, 337; and 4, 428. Heyne not only mistakes the meaning, but by inserting a comma after *quo*, renders the Latin incorrect, which in such case would require *quā*.—9. *Tot volvere casus*, 'to struggle with so many misfortunes,' 'to endure such an ordeal of calamities;' *volvère* very beautifully expresses the continuation of the sufferings, the figure being taken from 'the ever-rolling waves.' Heyne explains it by the word *subire*, 'to undergo,' 'endure.'

Insignem pietate virum, tot adire labores, 10
 Impulerit. Tantaene animis coelestibus irae?
 Urbs antiqua fuit, Tyrii tenuere coloni,
 Carthago, Italiam contra Tiberinaque longe
 Ostia, dives opum, studiisque asperrima belli :
 Quam Juno fertur terris magis omnibus unam 15
 Posthabita coluisse Samo ; hic illius arma,
 Hic currus fuit ; hoc regnum dea gentibus esse,
 Si qua fata sinant, jam tum tenditque fovetque.
 Progeniem sed enim Trojano a sanguine duci
 Audierat, Tyrias olim quae verteret arces ; 20

The infinitive is a Hellenism, which in Latin prose would be *ut voleat*.—10. *Pietate*. The word *pietas* expresses every species of 'natural affection' proper to the human heart, not excluding the love that animates the creature towards the Creator; and thus it here means 'devotion to the gods.' *Tot adire*, 'to confront or encounter so many perils.'—11. *Impulerit*, 'doomed' (or 'compelled'). *Tantaene . . . irae?* 'does wrath so dire dwell in heavenly minds?' Nouns expressing affections of the mind, when used in the plural, are intensive, as *metus, odia, gaudia, irae*. With *irae* understand *inimici*.

12. *Urbs antiqua fuit*, &c. The causes of Juno's cherished hostility are here stated: 1. Her fears for Carthage; 2. The judgment of Paris (the chief motive); 3. The preferment of Ganymede to her own daughter Hebe, as cupbearer to the gods; 4. Her detestation of the entire Trojan race (*genus inimicum*, verse 28). *Fuit*, 'was,' 'once existed,' but not when the poet wrote. *Tyrii*, 'from Tyre,' in Phoenicia. *Coloni*, 'emigrants,' hence *Colonia*.—13. *Contra longe*, 'situated in the distance directly opposite.'—14. *Dives opum*, 'rich in resources,' in all the elements of power. *Studiisque asperrima belli*, 'and fierce in the pursuits of war; that is, indefatigable in military enterprise.'—15. *Quam unam*, 'which one particularly.' *Unus* with the comparative, as here, is very uncommon; with the superlative (see *A. 2, 426*) it gives the strongest expression of superiority.—16. *Posthabita Samo*, literally: 'Samos being esteemed after (it)'; that is, 'Samos being lower in her esteem,' 'being held as secondary to it.' *Coluisse*, 'to have patronised' (by dwelling there). The gods were supposed to 'inhabit' those places which they had under their patronage: cf. *Ecl.* 2, 60, and 3, 61. The final vowel of *Samō* is preserved by the *arma*. In this island, on the banks of the Imbrasus, Juno is said to have been born. *Hic illius arma*, for the scansion of this line see METRICAL INDEX.—17. *Regnum gentibus*, 'the seat of empire,' as Rome was afterwards.—18. *Si qua*, 'if by any means.' *Jam tum*, 'even then' (so long before the building of Rome). *Tenditque fovetque*, 'earnestly strives and intensely desires.'—19. *Progeniem duci*, 'that a race (the Roman) was being derived.' *Sed enim* = *ἀλλὰ γὰρ*, an elliptical phrase; *sed* inferring an objection to a previous statement, while *enim* introduces the reason of the objection: *sed metnebat de regno Carthaginis, audierat enim*, &c.—20. *Tyrias arces*, 'Carthage,' having been founded by Tyrian emigrants. *Olim*, 'in after-ages.' This word is used of

Hinc populum late regem belloque superbum
 Venturum excidio Libyae; sic volvere Parcas.
 Id metuens veterisque memor Saturnia belli,
 Prima quod ad Trojam pro caris gesserat Argis;
 Nec dum etiam causae irarum saevique dolores 25
 Exciderant animo; manet alta mente repostum
 Judicium Paridis spretaeque injuria formae,
 Et genus invisum, et rapti Ganymedis honores:
 His accensa super, jactatos aequore toto
 Troas, reliquias Danaum atque immitis Achilli, 30
 Arcebat longe Latio; multosque per annos
 Errabant, acti fati, maria omnia circum.
 Tantae molis erat Romanam condere gentem.

distant time, either past or future, or of indefinite time when neither past nor future is specified. *Verteret* = *everteret*, 'would overwhelm in ruin.'—21. *Hinc* = *ex hac progenie*, 'from this source or race.' *Populum*, 'the Romans.' *Late regem* = *superbum*; *regem* = *regnantem*. *Superbum*, 'triumphing,' or 'illustrious.'—22. *Excidio*, the dative = *ad excidium*. *Volvere*. In this word Forbiger supposes a metaphor: that the tide of destiny is thus rolling onward; or simply, 'that thus were the Fates meditating' (*volvere animo*), 'such was the course of fate.'—23. *Metuens*, 'dreading,' while *timens* would mean 'apprehending.' *Veteris*, 'protracted.' *Saturnia*, 'Juno,' daughter of Saturn. The construction is: *Saturnia*, metuens id, memorque veteris belli, quod prima gesserat ad Trojam pro caris Argis . . . arcebat Troas, &c., taking verses 25-28, both inclusive, as a parenthesis.—24. *Prima* = *prae*, *olim*; or *praecipue*. *Argis* = *Argivis*. *Argi*, -*orum*, pl., was the capital of Argolis; *Argos*, -*eos*, sing., was the capital of all Peloponnesus. *Argi*, next to Sicyon, was the most ancient city of Greece.—26. *Ahā* = *allē*. *Repostum*, syncop. form for *repositum*.—28. *Invisum*, 'odious,' 'abhorred,' as being descended from Dardanus. *Rapti* is construed with *Ganymedis*, and not with *honores*.—29. *His accensa super*, 'exasperated, moreover, at these things;' that is, not only fearing the overthrow of her favourite city, and mindful of the late war, but also exasperated at the decision of Paris, and the honours bestowed upon Ganymede: ∴ *super* = *insuper*; or it may be taken as a preposition, and rendered, 'on account of these things.' *Aequore tota*, 'over the whole sea.' *Aequor* is applicable to any level surface.—30. *Troas* = *Τρῳες*, acc. plur. *Reliquias*, 'the remnant,' 'such as were left by' the Danaī, 'and especially' (*aigue*) by the merciless Achilles. *Achilli*, genitive of *Achilles*. Greek proper names in -*es* have the gen. in -*i*, and the acc. in -*ea*; those in -*eus* have the gen. in -*ei* and the acc. in -*ea*, FORBIGER.—31. *Arcebat* marks well the continued action at the time the poem opens: 'she continued to keep;' so, in verse 32, *errabant*, 'they continued to wander;' this is the primary and proper use of the imperfect.—32. *Acti fati*. All misfortunes sent by an angry deity were styled *fata*: thus in *A.* 4, 110, a doubt respecting Jove's will is expressed by *fatis incerta feror*.—33. *Tantae molis erat*, 'of so vast difficulty was it to found the Roman State.'

Vix e conspectu Siculae telluris in altum
 Vela dabant laeti et spumas salis aere ruebant, 35
 Quum Juno, aeternum servans sub pectore vulnus,
 Haec secum; 'Mene incepto desistere victam,
 Nec posse Italia Teucrorum avertere regem!
 Quippe vetor fati! Pallasse exurere classem
 Argivum atque ipsos potuit submergere ponto, 40
 Unius ob noxam et furias Ajacis Oilei?
 Ipsa, Jovis rapidum jaculata e nubibus ignem,
 Disjecitque rates evertitque aequora ventis;
 Illum, expirantem transfixo pectore flammam,
 Turbine corripuit scopuloque infixit acuto. 45
 Ast ego, quae divum incedo regina Jovisque
 Et soror et conjux, una cum gente tot annos

34. *Vix e conspectu Siculae*. Here commences the action of the poem with an event which occurred in the seventh year after Aeneas fled from Troy, the preceding events being introduced afterwards in episode, in accordance with the conventional law of epopee; the precept is set forth by Horace in *A. P.* 148, *Semper ad eventum festinat*, &c.: cf. *A. 3.* 697-715.—35. *Vela dabant*, 'were unfurling their sails to the wind.' *Aere* = *navibus aeratis*. *Ruebant*, 'were furrowing (or cleaving).' *Ruo* frequently occurs as a transitive verb.—36. *Aeternum vulnus*, 'poignant grief and undying resentment' = *saevi dolores* in verse 25.—37. *Haec secum (loquitur)*, 'thus soliloquises.' *Mene* . . . 'that I foiled should desist . . . ?' an abrupt form of interrogation, indicating strong emotion. Some complete the construction by supplying *deceat*, 'is it becoming?' or, *putant*, 'do they think?' This very much enervates the passage: it is decidedly better to consider it as a strong burst of indignation.—38. *Regem* = *ducem*. The Trojans were called *Teuceri*, from *Teucrus*, a Cretan prince, who, at a very early period, migrated to the north of Asia Minor, and was supposed to be one of the founders of the Trojan dynasty; see 3, 108.—39. *Quippe vetor fati!* 'forsooth, I am forbidden by the fates!'—40. *Argivum* = *Argivorum*. *Argiri* was applied generally to all the Greeks; the *Locrians*, however, are specially meant here, as those whom Ajax had led against Troy.—41. *Furias* = *furiosam libidinem*. *Furiae* is often applied to crimes of great enormity, which were supposed to be prompted by the Furies. *Fili* is understood as governing *Oilei*. For the scansion of this verse, see METRICAL INDEX.—42. *Ipsa*, 'she in person' (without another's aid as minister of her vengeance). *Jaculata*. This verb (*jaculare*) is the usual and proper one employed in reference to the hurling of a thunderbolt, the sound corresponding to the vehemence of the action.—43. *Expirantem . . . flammam*, 'transfixed by the thunderbolt, and breathing forth the lightning flames.'—44. *Ast*, an archaic form = *at*, but used here for the sake of lengthening the syllable. *Incedo*, 'walk majestic,' poetically used for *sum*.—45. *Tot annos* differs from *tot annis*, the accusative signifying continuation of time, *per* being understood;

Bella gero. Et quisquam numen Junonis adorat
 Praeterea, aut supplex aris imponet honorem?' 50
 Talia flammato secum dea corde volutans,
 Nimborum in patriam, loca feta furentibus austris,
 Aeoliam venit. Hic vasto rex Aeolus antro
 Luctantes ventos tempestatesque sonoras
 Imperio premit ac vinclis et carcere frenat.
 Illi indignantes magno cum murmure montis 55
 Circum claustra fremunt. Celsa sedet Aeolus arce,
 Sceptra tenens, mollitque animos et temperat iras.
 Ni faciat, maria ac terras coelumque profundum
 Quippe ferant rapidi secum verrantque per auras.
 Sed pater omnipotens speluncis abdidit atris, 60
 Hoc metuens, molemque et montes insuper altos

whereas the ablative regards an interval between two fixed points of time, and is generally accompanied by *abhinc*.—48. *Bella gero*. Pallas could destroy at a blow, I must 'wage a tedious war.'—49. *Praeterea* = *posthac*. To account for the use of the different tenses, *adorat* and *imponet*, observe that *praeterea adorat* is a strong future, more emphatic than *adorabit*. Heyne reads *adoret*.... *imponat*; but in interrogations the subjunctive expresses *doubt*, the indicative, *wonder* and *indignation*, as in this passage. *Honorem*, 'sacrifice.' *Altare* is an 'altar' to one of the *dii superi* only; *ara*, to any deity or hero.

50. *Volutans*, 'intently (earnestly) revolving.' Observe how well adapted to the haughtiness of Juno's character is the abrupt termination of her speech.—51. *Nimborum*, 'cloud collecting storms.' *Austris*. 'South winds' in the Mediterranean are the fiercest; but the poets generally make an indiscriminate use of the name of any one violent wind for that of any other.—52. *Aeoliam*; that is, *Lipara*, the principal of the Aeolian Islands, now the *Lipari*. In consequence of his having had a taste for meteorological observations, Aeolus, son of Hippôtas, obtained the title of King of the Winds. Construe: *premit (in) antro*.—53. *Luctantes*, 'struggling' to escape. Observe in this line an example of onomatopoeia (adaptation of the sound to the sense), which Virgil, in imitation of Homer, has cultivated with more success than any other Latin poet. There are some fine examples of it in the translations by Pope and Dryden.—54. *Carcere*. This word defines the meaning of *vinclis* (= *vinoulis*), which is not to be taken as = *compedibus*, which the most daring poet would not apply to the winds: simple 'imprisonment' only is intended. *Frenat*, 'curbs'.—55. *Indignantes*, 'impatient of control.' *Magno cum murmure montis*; that is, 'with a loud rumbling noise;' *cum* is pleonastic. Such figurative use of this phrase often occurs, and sufficiently decides against the construing of *claustra with montis*: cf. verse 245.—58. *Ni* = *nisi*: when a *fact* is stated, *nisi* is joined with the indicative mood; when a *contingency*, with the subjunctive—*ni faciat*, 'unless he do this.'—59. *Quippe*, 'certainly.'—61. *Hoc metuens* must be distinguished from *id metuens* (see verse 23): *id metuens* is predicated

Imposuit regemque dedit, qui foedere certo
 Et premere et laxas sciret dare jussus habenas.
 Ad quem tum Juno supplex his vocibus usa est:
 'Æole—namque tibi divum pater atque hominum rex
 Et mulcere dedit fluctus et tollere vento— 66
 Gens inimica mihi Tyrrhenum navigat aequor,
 Ilium in Italiam portans victosque Penates:
 Incute vim ventis submersasque obrue puppes;
 Aut age diversos et disjice corpora ponto. 70
 Sunt mihi bis septem præstanti corpore Nymphae;
 Quarum, quæ forma pulcherrima Deiopea,
 Connubio jungam stabili propriamque dicabo,
 Omnes ut tecum, meritis pro talibus, annos
 Exigat, et pulchra faciat te prole parentem.' 75
 Æolus hæc contra: 'Tuus, O regina, quid optes,
 Explorare labor; mihi jussa capessere fas est.

of one who fears a coming evil, but is uncertain when it will occur; whereas *hoc metuens* refers to something about to take place immediately, the pronoun *hic* thus retaining its fundamental meaning, necessarily regarding what is either 'present' or 'just at hand.' the *id metuens* may be paraphrased *ob talem metum*; and *hoc metuens, ob hunc metum*. *Molem et alios montes* = *molem altorum montium* (by *he-diady*); or the *et* may be explanatory, 'a mighty mass, even lofty mountains.' *Insuper imposuit* = *superimposuit*.—62. *Foedere certo*, 'by fixed laws,' which may be understood to refer to the immutable laws of nature.—63. *Premere*, 'to rein in.' *Jussus*, 'when ordered to do so (by Jupiter):' cf. verse 77.

66. *Dedit mulcere*, a Hellenism = *dedit potestatem mulcendi*.—68. *Ilium*. The city of Troy was also called *Ilium*, *Dardania*, and *Teucra*, from the names of some of its kings. *Ilium portans*; that is, seeking a dwelling-place in Italy, with the intention of founding a new kingdom there, so that it might seem to be the kingdom of Troy continued. *Victos*, 'conquered,' because unable to defend Troy. *Penates*; properly, the 'tutelary gods' of a particular nation; *Lares*, those of a family; and *Genii*, those of single individuals.—69. *Submersas obrue* = *submerge at obrue*.—70. *Diversos*; mark the gender, meaning (not the ships, but), the crew.—72. *Deiopæa*, probably one of the *Auræ*, or nymphs of the air.—73. *Connubio*. With Heyne, pronounce *con-nū-byō*. Throughout his works, Virgil displays a thorough knowledge and observance of Roman forms and usages, as well as much antiquarian research. Of the former, we have here an instance in the use of *connubio*, which was the technical term for a marriage legal in all its conditions. *Propriam*, 'an inalienable possession.' *Dicabo*, 'will dedicate.'—74. *Meritis pro talibus*, 'for such services rendered.'

76. *Tuus, &c.*, 'thy province it is, O queen, to consider duly what thou wishest; my duty, to execute thy commands instantly.' In these words Æolus would secure himself against censure from other parties.

Tu mihi, quodcumque hoc regni, tu sceptrâ Jovemque
Conciliâs; tu das epulis accumbere divum,
Nimborumque facis tempestatumque potentem.' 80

Haec ubi dicta, cavum conversa cuspide montem
Impulit in latus; ac venti, velut agmine facto
Qua data porta, ruunt et terras turbine perfiant.
Incubere mari, totumque a sedibus imis
Una Eurusque Notusque ruunt, creberque procellis 85
Africus et vastos volvunt ad litora fluctus.
Insequitur clamorque virum stridorque rudentum.
Eripiunt subito nubes coelumque diemque
Teucrorum ex oculis; ponto nox incubat atra.
Intonnere poli et crebris micat ignibus aether; 90
Praesentemque viris intentant omnia mortem.
Extemplo Aeneae solvuntur frigore membra;
Ingemit et, duplices tendens ad sidera palmas,
Talia voce refert: 'O terque quaterque beati,
Quis ante ora patrum Trojae sub moenibus altis 95

—78. *Tu mihi*, &c., 'thou, by thy influence, hast procured for me all this dominion; thou, my sceptre and the favour of Jupiter.' Observe here the emphatic repetition of *tu*.—79. *Tu . . . divum*, 'it is thy gift that I recline at the banquet of the gods.' *Epulum* = 'a religious feast'; *epulae* = 'a sumptuous entertainment,' 'a banquet.'—80. *Potentem*, substantively, 'the ruler.'

81. *Cuspide*, 'sceptre.'—82. *In latus*, 'on the side.' *Agmine facto*, 'as in marshalled band:' cf. *agmen aquarum*, *G. 1*, 322.—83. *Porta*, 'a vent.' *Ruunt*, though neuter here, is active in verse 85.—84. *Incubere*, 'rushed with violence:' cf. *G. 2*, 377; *Hor. Od. 1*, 330; *Juv. 6*, 292.—Verses 85 and 86 are fine examples of onomatopœia. *Ruunt* = *eruunt*, 'harrow up from its profoundest depths.' *Ruo* is transitive also in *A. 1*, 35; *11*, 211; and *G. 2*, 308.—87. *Virum* = *virorum*. *Stridor rudentum*, 'the whistling of the cordage.' Observe the recurrence of the letter *r* in each word of this verse, expressing the horror of the scene.—89. *Teucrorum* = *Trojanorum*: cf. verse 38, note.—90. *Poli*, 'the heavens from pole to pole.' The extremities of the supposed axis on which the heavens were believed to revolve, were called *poli*.—92. *Aeneae solvuntur frigore membra*, 'are unnerved by terror.' The excessive emotion of Aeneas must not be judged by our standard: the ancients, from religious feelings, regarded death by shipwreck as most dreadful, for by it they were deprived of sepulture. Aeneas wishes he had fallen in battle, the danger being in this case one against which human exertion must be unavailing.—93. *Duplices*, 'both,' or perhaps better, 'clasped.'—94. *Terque quaterque*, 'exquisitely:' cf. *G. 2*, 399; *A. 12*, 155; *Hor. Od. 1*, 13, 17; and *31*, 13; *Sat. 2*, 7, 76.—95. *Quis contigit*, 'to whom it happened: *quis* = *quibus*.

Contigit oppetere! O Danaum fortissime gentis,
 Tydide, mene Iliacis occumbere campis
 Non potuisse tuaque animam hanc effundere dextra!
 Saevus ubi Aeacidae telo jacet Hector, ubi ingens
 Sarpedon, ubi tot Simois correpta sub undis 100
 Scuta virum galeasque et fortia corpora volvit!

Talia jactanti stridens Aquilone procella
 Velum adversa ferit fluctusque ad sidera tollit.
 Franguntur remi; tum prora avertit et undis
 Dat latus; insequitur cumulo praeruptus aquae mons.
 Hi summo in fluctu pendent; his unda dehiscens 106
 Terram inter fluctus aperit; furit aestus arenis.
 Tres Notus abreptas in saxa latentia torquet:
 Saxa vocant Itali, mediis quae in fluctibus, Aras—

96. *Oppetere* and *obire mortem* thus differ: the former is, 'to meet death with fortitude'; the latter, simply to die.—97. *Tydide*, 'Dio-mede,' with whom, according to Homer (*Il.* 5, 239, &c.), Aeneas engaged in single combat, and would have been slain but for the intervention of Venus and Apollo.—99. *Saevus*, 'dreadful in his fury,' implies no reproach, but indicates a quality esteemed honourable in war. This application of the epithet to Hector by his intimate friend Aeneas, shews plainly that Roman writers did not use it in the sense of *crudelis*, but in reference to enthusiastic energy, valour in war, or anything else in which vehemence of action was necessary or consistent. In this sense it is nearly = *fortis*, *magnus*, *potens*; *duris*, *avis*, *arvis*, &c. *Aeacidae*, 'Achilles,' grandson of Aeacus, by his father Peleus. *Jacet*, 'is laid low.' The present is thus often used for the perfect when the remembrance of the event is still fresh in the mind: cf. *fumat* in *A.* 3, 3.—100. *Sarpedon*, king of Lycia, one of the tributaries of Priam, and slain by Patroclus: cf. Hom. *Il.* 2, 876; 6, 198; 16, 419, &c.—101. *Scuta*: *Scutum* is properly 'an oblong wooden shield'; *clypeus*, 'a round brass shield'; and *parma*, 'a round leather shield.'

102. *Jactanti*, 'whilst earnestly uttering.' *Procella*, 'a squall.'—103. *Ferit*, 'shivers.'—104. *Avertit (sese)* = *avertitur*. The helm having lost its power, the vessel 'luffs' (up, round), and exposes her lee-side to the waves.—105. *Cumulo . . . mons*, 'a broken-crested mountain-wave in a vast billow.'—106. *Hi . . . his*. Heyne makes *hi* refer to 'those' on one side of the vessel in which Aeneas was; *his*, to 'those' on the other; but Wagner and others more accurately make them refer to the crews of different ships of the squadron.—107. *Terram aperit*, 'discloses the bottom.' *Arenis* is the 'sand' at the bottom, not that on the shore; that is, the 'boiling surge rages with intermingled sand.'—108. *Tres*, supply *naves*. *Notus* is here used in a general sense, for a 'south wind' would not propel the ships towards the west. So in verse 110, *Eurus* is employed with similar latitude.—109. Construe: *Saxa, in mediis fluctibus, quae Itali vocant Aras*. The reference is thought to be to two small rocks in the vicinity

Dorsum immane mari summo. Tres Eurus ab alto 110
 In brevia et syrtes urguet, miserabile visu,
 Illiditque vadis atque aggere cingit arenae.
 Unam, quae Lycios fidumque vehebat Oronten,
 Ipsius ante oculos ingens a vertice pontus
 In puppim ferit : excutitur pronusque magister 115
 Volvitur in caput; ast illam ter fluctus ibidem
 Torquet agens circum, et rapidus vorat aequore vortex.
 Apparent rari nantes in gurgite vasto,
 Arma virum tabulaeque et Troia gaza per undas.
 Jam validam Ilionei navem, jam fortis Achatae, 120
 Et qua vectus Abas et qua grandaevus Aletes,
 Vicit hiems: laxis laterum compagibus omnes
 Accipiunt inimicum imbrem rimisque fatiscunt.

of the island of *Aegimurus*, now called *Zimbra*, or *Zowa-moore*, a small island outside the Bay of Carthage. The name *Aræ* may have originated from their resemblance to 'altars'; others think they were so called from their having been the scene of a treaty between Rome and Carthage, at the end of the first Punic War. But the *Aegates*, where the Carthaginian fleet was defeated by *Lutatius Catulus*, is more probably the scene of the conclusion of this treaty. This verse is regarded by *Servius* as an interpolation.—110. *Dorsum immane*, 'a vast ridge' or 'reef,' in apposition to *saxa*.—111. *In brevia et syrtes*, 'on shoals and quicksands.' There is no allusion here to the *Syrtes* of ancient geography, the reference is merely general. They were too remote from Carthage and *Aræ* to be specially intended.—113. *Lycios*, a people of Asia Minor, who followed the fortunes of *Aeneas* after their leader, *Pandarus*, had been slain by *Diomedes*. The name *Orontes* seems to be one invented by *Virgil*, as no such appellation occurs in *Homer*.—114. *Ingens a vertice pontus*: cf. *G.* 2, 310; *a vertice* = *desuper*.—115. *Excutitur*, &c., 'the helmsman (*Leucaspis*) is washed overboard.'—116. *Ter* is indefinite here: similar examples may be seen in verse 94; 3, 421; 4, 690; 10, 873.—117. *Vorat*, 'ingulfs.'—118. *Rari*, 'all about,' 'here and there.'—119. *Arma*, 'shields of osier covered with skins,' hence capable of floating: cf. *Livy*, 1, 37. With *arma* and *gaza* repeat *apparent*. *Tabulae*, being coupled with *gaza*, may mean 'paintings,' though it is generally rendered 'planks.' *Gaza*, 'riches,' is a Semitic word occurring in all the languages of the family, either as a common or a proper noun. It is the name of the ancient 'treasure' city of the *Philistines*.—120. *Ilioneus* and *Abas* are names which occur in *Homer* (*Il.* 5, 148, &c.; 14, 489, &c.), but not these characters. In *Homer*, they are made to fall in the Trojan war.—121. *Grandaevus* is first used by *Virgil*.—122. *Hiems*, 'the storm.' *Compagibus*, 'the seams.'—123. *Inimicum imbrem*, 'the fatal element.' *Imber* is used in this sense, 'sea-water,' by *Ennius* and *Lucretius*, and also by succeeding poets, as *Statius*. *Rimisque fatiscunt*; that is, *solvuntur ut rimas agant*.

Interea magno misceri murmure pontum,
 Emissamque hiemem sensit Neptunus et imis 125
 Stagna refusa vadis, graviter commotus; et alto
 Prospiciens, summa placidum caput extulit unda:
 Disiectam Aeneae toto videt aequore classem,
 Fluctibus oppressos Troas coelique ruina.
 Nec latuere doli fratrem Junonis et irae. 130
 Eurum ad se Zephyrumque vocat; dehinc talia satur:
 'Tantane vos generis tenuit fiducia vestri?
 Jam coelum terramque meo sine numine, Venti,
 Miscere et tantas audetis tollere moles?
 Quos ego—! Sed motos praestat componere fluctus. 135
 Post mihi non simili poena commissa luetis.
 Maturate fugam regique haec dicite vestro:
 Non illi imperium pelagi saevumque tridentem,
 Sed mihi sorte datum. Tenet ille immania saxa,
 Vestras, Eure, domos; illa se jactet in aula 140
 Aeolus, et clauso ventorum carcere regnet.'

124. Construe: *Interea Neptunus sensit pontum misceri magno murmure, hiememque emissam (esse), et stagna refusa (esse).*—126. *Stagna*, literally, 'the standing waters,' but here 'the still waters,' 'the depths,' which are seldom disturbed. *Alto prospiciens*, 'looking forth from the deep;' *alto* = *ex fundo maris*.—127. *Placidum* and *graviter commotus* are not contradictory: Neptune was 'enraged' against Aeolus and his stormy winds, but habitually 'placid,' especially towards the Trojans.—129. *Coeli ruinā*, 'by the rushing down of the heaven,' 'by the crash of the elements,' as if heaven itself were descending.—130. Construe: *Nec doli et irae Junonis latuere fratrem*, 'escaped the observation of her brother.' Neptune and Juno were children of Saturn.—131. The two, *Eurus* and *Zephyrus*, are named as representatives of all the winds. *Dehinc* is here pronounced as a monosyllable, *d'hinc*. See METRICAL INDEX.

132. *Tantane vos generis, &c.*, 'Has so much presumptuous confidence in your lineage taken possession of you?' According to Hesiod, the winds are the offspring of Astraeus, one of the Titans, and Aurora, *Theog.* 378.—134. *Tantas tollere moles (aquarum)*, 'to raise such mountain waves.'—135. *Quos ego* (sc. *ulciscar* or *puniam*). The necessity of immediately stilling the tempest interrupts the threats of Neptune. This is an instance of aposiopesis: cf. *A.* 2, 100; 5, 195.—136. *Post commissa*, 'future offences.' *Non simili*, 'much more severe.'—138. *Non illi* (est): Aeolus, when commanded (*jussus*), was to let loose the winds only. *Saeuum*, 'powerful,' 'potent.' See verse 99, and note thereon.—139. *Sorte*, 'by lot.' The tripartite division of the realms of nature among Jupiter, Neptune, and Pluto was by lot: cf. *Hom. H.* 14, 190. *Immania saxa* refer to the rocky island of Aeolia.—140. *Vestras* shews that Eurys is intended to represent himself and companions. *Illa aula*, 'in that palace,' an ironical allusion to the cavern of Aeolus.

Sic ait, et dicto citius tumida aequora placat,
 Collectasque fugat nubes solemque reducit.
 Cymothoë simul et Triton annixus acuto
 Detrudunt naves scopulo; levat ipse tridenti, 145
 Et vastas aperit syrtes et temperat aequor;
 Atque rotis summas levibus perlabitur undas.
 Ac veluti magno in populo quam saepe coërta est
 Seditio, saevitque animis ignobile vulgus;
 Jamque faces et saxa volant; furor arma ministrat: 150
 Tum, pietate gravem ac meritis si forte virum quem
 Conspexere, silent, arrectisque auribus astant;
 Ille regit dictis animos et pectora mulcet:
 Sic cunctus pelagi cecidit fragor, aequora postquam
 Prospiciens genitor coeloque invectus aperto, 155
 Flectit equos curruque volans dat lora secundo.
 Defessi Aeneadae, quae proxima litora, cursu
 Contendunt petere, et Libyae vertuntur ad oras.

142. *Dicto citius*, 'sooner than spoken,' 'before he ceased speaking.'
 —144. *Annixus* (sc. *navibus*) must be connected with Cymothoë as well as with Triton, with which it agrees merely because nearer to it, according to a well-known usage of language.—145. *Detrudunt*, 'shove off.' *Ipsæ* refers to Neptune.—146. *Aperit*, 'opens a passage' through the vast sand-banks in which the ships had been imbedded by the fury of the waves: cf. verses 110, 111.—147. *Atque rotis*. This line is considered an instance of onomatopœia.—148. Construe: *ac veluti saepe in magno populo* (in a crowded popular assembly), *quam seditio coërta est, &c.*—149. *Animis*, 'their passions.' Like *θυμῶς*, *animus* is used to express the various passions and affections of the mind; *mens*, like *ψυχή*, the intellectual faculty; and *anima*, like *ψυχή*, the vital principle.—150. *Faces*, 'firebrands.' *Faces* and *saxa* are in place of *arma*, such as *hastae* and *gladii*, for no Roman citizen could appear in the city with arms of any kind. The poet has in his mind a Roman mob, and his description gives a lively picture of those republican tumults which were so frequent in Rome, but is supposed to refer to the power of Cicero's eloquence on one remarkable occasion. See Middleton's *Life of Cicero*, p. 104.—151. *Pietate gravem ac meritis*, 'influential by his piety and public worth;' that is, 'of great weight of character.'—152. *Arrectis auribus*, 'with breathless attention;' the metaphor is taken from the habit of those animals whose ears are movable.—153. *Ille* indicates emphasis, and a change from the objective to the subjective. *Ille* has been very properly substituted here for the common but erroneous reading, *iste*.—154. *Cecidit*, 'subsided.'—155. *Genitor*, a title given to the *dii majores*. *Coeloque invectus aperto*, 'and borne over the deep beneath a cloudless sky.'—156. *Curru*, archaic dative for *currus*; but it may be construed as the ablative: *curru volans dat lora equis*. *Secundo*, 'swiftly-gliding;' that is, 'light.'

157. *Aeneadae* = *Aeneae socii comitesque*.—158. *Contendunt*, 'strive,'

Est in secessu longo locus : insula portum
 Efficit objectu laterum, quibus omnis ab alto 160
 Frangitur inque sinus scindit sese unda reductos.
 Hinc atque hinc vastae rupes geminique minantur
 In coelum scopuli, quorum sub vertice late
 Aequora tuta silent; tum silvis scena coruscis
 Desuper horrentique atrum nemus imminet umbra; 165
 Fronte sub adversa scopulis pendentibus antrum;
 Intus aquae dulces vivoque sedilia saxo,
 Nympharum domus. Hic fessas non vincula naves
 Ulla tenent; unco non alligat ancora morsu.
 Huc septem Aeneas collectis navibus omni 170
 Ex numero subit; ac, magno telluris amore
 Egressi, optata potiuntur Troës arena,
 Et sale tabentes artus in litore ponunt.

'make the most strenuous efforts to reach.'—159. A beautiful scene, which should be carefully studied in all its parts. Between an island and the mainland is a long creek or strait. Sailing up this, Aeneas found a natural harbour formed by the mainland on the one side, and two projections of the island on the other. The waves spent their fury on the island; and all within, at the base of two cliffs, crowned with embowering woods, and guarding the entrance on either side, was calm. Presenting itself in front of the mainland view, at the entrance, was a cave, formed by the overhanging rocks, and within this was a spring of delicious water. *Longo secessu*, 'a deep inlet' or 'creek.'—160. *Objectu laterum*, 'by the opposition of its sides;' that is, 'by opposing its sides.' *Quibus* = *ad quae latera*.—162. *Hinc atque hinc*, &c., 'on both sides are vast rocks, and twin-like cliffs raise their threatening heads towards heaven.' *Vastae rupes* are the extremities of the island; and *gemini* (= *duo*) *scopuli* are on the mainland: cf. *Hom. Od.* 12, 73.—163. *Quorum sub vertice*, &c., 'beneath the summit of each of which,' &c.—164. *Silent*, 'enjoy perpetual calm.' *Scena*, Heyne translates 'a vista;' Wagner, 'a canopy.' *Coruscis*, 'tremulous light-admitting,' 'checkered with light and shade.' This word expresses any twinkling motion, frequently a 'tremulous,' 'glimmering' of 'light.'—165. *Horrenti*, 'awful,' 'gloomy.'—166. *Fronte sub adversa*, 'under the opposite precipitous cliff.'—167. *Dulces*, 'fresh.' *Vivo*, 'natural.'—168. *Nympharum domus*. All natural bowers were supposed to be the abodes of sylvan deities: cf. *Hom. Od.* 12, 318. *Fessas*, 'weather-beaten,' 'shattered.' *Vincula*, 'cables,' 'halters.'—169. *Unco morsu*, 'with crooked bite;' that is, 'flake.' The epithet *unco* properly belongs to *ancora*, and not to the tenacity: cf. *memor ira* for *memor Juno*, in verse 4.—170. *Septem*. Twenty vessels was the original number of the fleet: cf. verse 381. The seven consist of three preserved from the rocks, three from the quicksands, and this one in which Aeneas himself was embarked. Of the thirteen missing, one had sunk (verse 117); and the arrival of the remaining twelve is announced by *Venus* (verse 399).—172. *Egressi*, 'disembarking.'—173. *Sale tabentes*

Ac primum silici scintillam excudit Achates,
 Suscepitque ignem foliis atque arida circum 175
 Nutrimenta dedit rapuitque in fomite flammam.
 Tum Cererem corruptam undis Cerealiaque arma
 Expediunt fessi rerum, frugesque receptas
 Et torrere parant flammis et frangere saxo.
 Aeneas scopulum interea conscendit et omnem 180
 Prospectum late pelago petit; Anthea si quem
 Jactatum vento videat Phrygiasque biremes,
 Aut Capyn, aut celsis in puppibus arma Caïci.
 Navem in conspectu nullam, tres litore cervos
 Prospicit errantes; hos tota armenta sequuntur 185
 A tergo, et longum per valles pascitur agmen.
 Constitit hic arcumque manu celeresque sagittas
 Corripuit, fidus quae tela gerebat Achates;
 Ductoresque ipsos primum, capita alta ferentes

artus, '(their) limbs drenched with brine.' *Tabentes* carries with it the idea of *wasted*, shrunk with cold, and benumbed with long exposure to the action of the water.—175. *Suscepit*, 'received.'—176. *Rapuit in fomite flammam*, 'caught rapidly a flame amid the fuel;' or 'fanned' by rapidly moving to and fro the (*fomes* or) bunch of dry materials in which the spark had been received while he held it in his hand. *In*, as *l.*, often denotes the instrument.—177. *Cererem Cerealiaque arma*, 'Ceres and her implements;' that is, 'corn and the means of making bread.' Compare the use of Bacchus for 'wine,' verse 215, &c. The implements of any art may be designated in a general sense by *arma*: cf. *G.* 1, 160, &c.—178. *Fessi rerum* (sc. *adversarum* or *gestarum*), 'exhausted by their sufferings,' or 'weary of the world.' *Receptas*, 'saved' (from the wreck).—179. *Torrere flammis*, 'to dry;' that is, in order to render it easily ground and preserved. *Frangere saxo*, 'to grind.' The *saxum* was similar to the Asiatic and Celtic *querns*. Our ancestors practised this primitive mode of scorching corn before grinding it: hence our word *bran* from *branford* or *brennen*, 'to burn:' cf. *G.* 1, 267, &c.

181. *Prospectum petit*, 'takes a wide view of the sea.' *Anthea si quem*, &c., 'if he may see any Antheus,' &c.; that is, any one answering the description of Antheus, any craft like that of Antheus: the proper names being in apposition to *quem*, which is a reading much preferable to the ordinary one, *si quæ*.—182. *Phrygias*: until after the Trojan war, this epithet did not include the Troad.—183. *Arma*. The 'arms' of the master were generally placed on the stern of his vessel.—184. With *navem* understand *videt* or *aspicit*. *Cervos*. In reference to this passage, there has been much controversy as to whether 'stags' are to be found in Africa. The celebrated traveller Shaw, however, has satisfactorily determined this point in the affirmative.—185. *Tota armenta*, 'entire herds:' there were three leading 'stags,' each followed by a herd.—188. *Gerebat*,

Cornibus arboreis, sternit, tam vulgus et omanem	190
Miscet agens telis nemora inter frondea turbam ;	
Nec prius abssistit, quam septem ingentia victor	
Corpora fundat humi et numerum cum navibus aequet.	
Hinc portum petit, et socios partitur in omnes.	
Vina bonus quae deinde cadis onerarat Acoestes	195
Litore Trinacrio dederatque abeuntibus heros,	
Dividit, et dictis moerentia pectora mulcet :	
‘ O socii—neque enim ignari sumus ante malorum—	
O passi graviora, dabit deus his quoque finem.	
Vos et Scyllaeam rabiem penitusque sonantes	200
Accestis scopulos, vos et Cyclopia saxa	
Experti : revocate animos moestumque timorem	
Mittite ; forsan et haec olim meminisse juvabit.	
Per varios casus, per tot discrimina rerum	
Tendimus in Latrum, sedes ubi fata quietas	205

‘used to carry.’—190. *Cornibus arboreis*, ‘with branching antlers :’ cf. *ramosa cornus* in *Ecl.* 7, 30. *Vulgus*, ‘the common herd,’ most felicitously opposed to *ductores*.—191. *Miscet*, ‘scatters.’ They had been in regular marching order (*longo agmine*), but now their ranks are broken, and they are flying in disorder in all directions.—193. *Fundat* denotes the motive which Aeneas had in the perseverance shewn in the expression *nec abssistit* (verse 192) ; whereas *fundit* would express the fact historically.—194. *In omnes* = *inter omnes*.—195. Construe : *deinde dividit vina, quae bonus heros Acoestes onerarat cadis, dederatque abeuntibus*, &c. *Deinde* may be seen out of its natural position also in *A.* 5, 14, 400 ; 7, 135. *Quae cadis* by hypallage for *quibus cadis*. *Acoestes*, ‘Aegestus,’ a Trojan, whom Virgil calls Acoestes. Near *Drepanum*, in Sicily, into which Aeneas had been driven with his fleet, was the city of Aegesta or Segesta, built by Aegestus : cf. *A.* 1, 558, 570 ; 5, 30, 36, 61.—196. *Trinacrio*. Sicily was called *Trinacria* from its three promontories—Lilyboeum, Pachynus, and Pelorus. The adjective used here is *Trinacrius*, *a, um*, ‘Sicilian.’

196. *O socii*. There are no fewer than ten particulars in which this address of Aeneas closely resembles that of Teucer in *Hor. Od.* 1, 7, 30, &c. Both are imitations of Homer, *Od.* 12, 208. *Ante malorum*, ‘of former evils’ = *πρὸ κακῶν* ; or *ante* = *quae ante fuerunt*.—199. *His quoque* ; that is, as well as the *ante malorum*.—200. *Penitus*, ‘internally.’—201. *Accestis*, syncop. for *accessistis*. In verse 207, there is another example of an acc. after *accedo* without *ad*. *Cyclopia saxa*, ‘the rocky shore of the Cyclops,’ a race of cannibals who inhabited Sicily : cf. *A.* 3, 569, 644, 675.—202. *Experti (estis)*, ‘have had a trial of.’ *Animos*, ‘courage.’—203. *Forsan*, the poetic form of *forsitan*. It is used with the future indicative, when this tense is conjectural, but with a strong probability of its truth.—204. *Discrimina*, ‘hair-breadth escapes.’—205. *Tendimus* (sc. *cursum*), ‘we are steering’ towards

*Ostendant. Illic fas regna resurgere Trojae.
Durate, et vosmet rebus servate secundis.*

Talia voce refert, curisque ingentibus aeger
Spem vultu simulat, premit altum corde dolorem.
Illi se praedae accingunt dapibusque futuris : 210
Tergora diripiant costis et viscera nudant;
Pars in frustra secant veribusque trementia figunt;
Litore athena locant alii flammasque ministrant.
Tum victu revocant vires, fusique per herbam
Implentur veteris Bacchi pinguisque ferinae. 215
Postquam eximita fames epulis mensaeque remotae,
Amisos longo socios sermone requirunt,
Spemque metumque inter dubii, seu vivere credant,
Sive extrema pati, nec jam exaudire vocatos.
Praecipue pius Aeneas, nunc acris Oroni, 220
Nunc Amyci casum gemit et crudelia secum
Fata Lyci, fortemque Gyan, fortemque Cloanthum.

Latium. See verse 6.—206. *Ostendunt* = *promittunt*, 'foreshew.' *Fas est*, 'it is the decree or will of Heaven.'—207. *Durate . . . secundis*, 'persevere, and reserve yourselves for prosperous days.'

210. *Se accingunt*, 'prepare for'; lit., 'they gird themselves for.' The ancients wore loose flowing robes, which rendered it necessary, in setting about any active duty, to gird these up. *Praedae*; that is, the seven stags already slain.—211. *Viscera* comprehend all the flesh under the skin.—212. *Pars . . . alii*, 'some . . . others.' *Pars* refers to *illi*, the true subject, which therefore imparts plurality to *pars*, with which the plural verb *secant* agrees. Unless some such plurality of meaning is clearly conveyed by the context, collectives are seldom construed with plural verbs. *In frustra*, 'into joints.' *Trementia*, 'still quivering.' The origin of this entire passage may be found in Hom. *Il.* 1, 465.—213. *Athena*, 'brazen caldrons.' These were not intended for boiling the meat, which was very seldom done by the ancients. The caldrons were merely to warm the water necessary for ablutions before partaking of the repast.—215. *Implentur*, 'they fill themselves' with, &c. *Impleor*, following the analogy of *plenus*, here governs the genitive. *Bacchi* = *vinu*. *Ferinae* (sc. *carnis*), 'venison,' the flesh of the deer they had killed.—216. *Mensae*, 'dishes.' Here they had no tables, being *fusi per herbam*, 'stretched on the grass.'—217. *Amisos requirunt*, 'they miss, look in vain for, or lament their lost companions.'—219. *Extrema pati*, 'to die a violent death'; it may here be rendered: 'are now enduring their final doom.' *Nec jam exaudire vocatos* is periphrastic for *mortuos esse*, and alludes to the ceremony of *conclamatio*, or 'the invocation of the dead,' which was the concluding funeral rite: hence the phrase, *conclamatum est*, 'it is all over,' 'there is now no hope.' The name of the deceased was called three times, and *vale*, 'farewell,' as often pronounced.—220. *Oroni*, the genitive. See note on *Achilli* in verse 30.

Et jam finis erat, quum Jupiter aethere summo
 Despiciens mare velivolum terrasque jacentes,
 Litoraue et latos populos, sic vertice coeli 225
 Constitit et Libyae defixit lumina regnis.
 Atque illum tales jactantem pectore curas
 Tristior et lacrymis oculos suffusa nitentes
 Alloquitur Venus: 'O qui res hominumque deumque
 Aeternis regis imperiis et fulmine terras, 230
 Quid meus Aeneas in te committere tantum,
 Quid Troës potuere, quibus, tot funera passis,
 Cunctus ob Italiam terrarum clauditur orbis?
 Certe hinc Romanos olim, volventibus annis,
 Hinc fore ductores, revocato a sanguine Teucri, 235
 Qui mare, qui terras omni ditione tenerent,
 Pollicitus, quae te, Genitor, sententia vertit?

223. *Finis erat*, sc. *hujus sermonis*.—224. *Velivolum*, properly applied to ships, whose sails are frequently compared to the wings of birds, is here an epithet of the sea, *in quo vela volant*. It may here be rendered, 'studded with sails,' or 'skimmed over by many sails' (ships). *Jacentes*, 'that lie stretched out beneath.'—225. *Sic* = *atque*; that is, in the same attitude in reference to *despiciens*.—226. *Regnis*; that is, in *regna*.—227. *Tales jactantem pectore curas*. Heyne refers these words to *sic*, but Forbiger considers them as referring to *Libyae defixit lumina regnis*.—228. *Tristior*, 'in more than ordinary sadness,' her radiant eyes suffused with tears. In order to heighten the pathos of the description, Venus is introduced as sad, weeping, and beautiful. *Oculos suffusa* is a Greek construction: *oculos* is an accusative of limitation.—231. *Quid tantum*, 'what so great offence.' In this verse *meus* and *te* are strongly opposed.—233. *Ob Italiam*, 'on account of Italy'; that is, lest they should settle there, and in process of time overthrow Juno's favourite city—Carthage. *Clauditur* would in prose be *claudatur*.—234. *Hinc*; that is, *ab his Trojunis*. *Volventibus* (sc. *se*). Transitive verbs, especially those denoting change, are often used in a middle or reflexive sense, or intransitively. The pronoun *se* after such verbs is frequently omitted. See Zumpt, § 145.—235. *Fore* = *oriturus esse*. *Ductores*, either the Caesars or the Romans generally. *Revocato*, 'restored (to power),' 're-established.'—236. *Omni ditione*, 'universal sway,' or 'supreme, undisputed sway': cf. *A. 10, 53*.—237. *Pollicitus*. According to the ordinary punctuation, *pollicitus* is a verb with *es* or *eras* understood, 'you certainly promised.' But from this Heyne dissents, and he is followed by Wagner and Forbiger, who all consider the sentence as an anacoluthon; that is, a departure towards the end of the sentence from the construction with which it commenced; it may be thus rendered according to their punctuation: 'What motive changes your determination, after having promised,' . . . as if *pollicitus* and *te* were syntactically connected. This is well suited to an agitated state of mind.

Hoc equidem occasum Trojae tristesque ruinas
 Solabar, fatis contraria fata rependens.
 Nunc eadem fortuna viros tot casibus actos 240
 Insequitur. Quem das finem, rex magne, laborum?
 Antenor potuit, mediis elapsus Achivis,
 Illyricos penetrare sinus atque intima tutus
 Regna Liburnorum et fontem superare Timavi,
 Unde per ora novem vasto cum murmure montis 245
 It mare proruptum et pelago premit arva sonanti.
 Hic tamen ille urbem Patavi sedesque locavit
 Teucrorum, et genti nomen dedit armaque fixit
 Troia; nunc placida compostus pace quiescit:
 Nos, tua progenies, coeli quibus adnuis arcem, 250
 Navibus—infandum!—amissis, unius ob iram
 Prodimur atque Italis longe disjungimur oris.
 Hic pietatis honos? sic nos in sceptris reponis?
 Olli subridens hominum sator atque deorum
 Vultu, quo coelum tempestatesque serenat, 255

238. *Hoc* (abl.), 'with this promise.' *Occasum solabar*, 'I consoled myself for the downfall;' that is, *dolorem ob occasum*, 'I solaced my grief on account of the downfall.'—239. *Fatis contraria fata rependens*, 'balancing adverse fates with fates;' that is, 'compensating its untoward destiny with prosperity to come.' She hoped that the more gloomy were the present destinies, the brighter should be those that were about to dawn upon them in the future.—242. Compare this with Livy, I, 1, and refer to Antenor.—243. *Penetrare*, 'to pierce;' that is, to arrive at its extremity.—244. *Fontem Timavi*, 'the source of the Timavus' for the Timavus itself.—245. *Unde*; that is, *e quo fonte*.—246. *Proruptum*, in a middle sense = *prorumpens se*, 'bursting forth.'—248. *Nomen dedit*. The *Heneti*, a large body of which tribe from Paphlagonia accompanied him. The *Veneti* are the same people with a dialectic variety of name. *Fixit*, 'consecrated,' thus denoting the termination of all his campaigns, as soldiers disbanded used to dedicate their arms in some temple by affixing them to a wall of it.—249. *Compositus pace quiescit*, 'enjoys worldly peace and tranquillity.' The general and technical meaning of *compositus* is, 'consigned to the grave,' which Wagner here prefers, as it gives a more perfect idea of Antenor's good fortune. Having effected a secure settlement, he died in peace.—250. *Nos*. Venus, in order to render her appeal the stronger, identifies herself with the Trojans. *Adnuis* = *nutu promittis* = *assensu*.—251. *Unius*; that is, *Junonis*.—252. *Prodimur*, 'are ruined treacherously.'—253. *Hic reponis?* Is this (all) the recompense of pious devotedness? Is it thus you restore us to empire?

254. *Olli*, archaic dative = *illi*. *Subridens*, 'smilingly, benignantly.'—255. *Serenat*, 'renders the sky serene, and stills the tempest.' This is an example of zeugma: cf. other examples in verses 264 and 355.—

Oscula libavit natae; dehinc talia fatur:
 'Parce metu, Cytherea; manent immota tuorum
 Fata tibi; cernes urbem et promissa Lavini
 Moenia, sublimemque feres ad sidera coeli
 Magnanimum Aenean; neque me sententia vertit. 260
 Hic tibi—fabor enim, quando haec te cura remordet,
 Longius et volvens fatorum arcana movebo—
 Bellum ingens geret Italia, populosque feroces
 Contundet; moresque viris et moenia ponet,
 Tertia dum Latio regnantem viderit aestas, 265
 Ternaue transierint Rutulis hiberna subactis.
 At puer Ascanius, cui nunc cognomen Iulo
 Additur—Ilus erat, dum res stetit Ilia regno—
 Triginta magnos volvendis mensibus orbes

256. *Oscula libavit natae*, 'gently kissed his daughter's lips.' *Dehinc*, a monosyllable: cf. verse 131, and consult METRICAL INDEX.—257. *Metu*, archaic dative = *metui*: cf. *Ecl.* 5, 29. *Cytherea*, a name of Venus, derived from the island Cythra, near which she was fabled to have sprung from the foam of the sea. *Manent immota* is a reply to *Quae te sententia vertit?* (verse 237).—258. *Lavini* = *Lavinii*: cf. verse 2, with note thereon.—259. *Feres*. Venus herself is thus promised by Jupiter to be instrumental in the apotheosis of Aeneas: cf. *A.* 12, 794; and *Livy*, 1, 3.—261. *Tibi*. Wagner connects *tibi* with *geret*. *Quando . . . remordet*, 'since this anxiety continually preys on your mind.'—262. *Voleans*, 'unfolding, revealing the mysteries of fate.' *Movebo* = *declarabo* (Heyne), or = *in lucem proferam* (Forbiger), 'I will recount.'—263. *Populos*, sc. the *Etrusci*, *Rutuli*, &c. Under the guise of a prophecy by Jupiter, Virgil here celebrates the growth and splendour of the Roman Empire under Augustus.—264. *Mores . . . ponet*, 'shall enact laws and build a city' (Lavinium). An example of zeugma: cf. verse 255. *Mores* = *leges* occurs again in *A.* 6, 853; and 8, 316.—265. *Dum* = *donec*. Aeneas was to reign three years in Latium after subduing the Rutuli.—266. *Transierint* = *fuertint*. *Rutulis . . . subactis* = *post Rutulos subactos*; the dative is thus used by an elegant Greek idiom to denote a past event, WAGNER. Some construe it as the ablative absolute. *Hiberna*, sc. *tempora* = *hiemes*.—267. *At* denotes transition to a new subject. *Ascanius*. Euryleon was his original name, but after his flight from Troy it was changed to Ascanius, from a river in Phrygia. He was never, however, called *Iulus*, except as a fiction of the Roman writers, who intended it as a compliment to the Caesars who were of the gens *Julia*, which pretended that its descent was from *Ascanius*. *Iulo*, by attraction, agrees with *cui*: the regular Latin syntax requires *Iulus* in apposition with *cognomen*. See Zumpt, § 421.—268. *Ilia* = *Ilia regno*. Heyne doubts the goodness of the Latinity of *stetit regno*, but Wagner defends it ably: cf. *stabat regno incoluntis*, *A.* 2, 88. In both passages the idea conveyed by *stare* is that of stability in the possession of sovereignty.—269. *Magnos orbes* = *longos annos*. Thus also understand the expressions *magnus annus*,

Imperio explebit, regnumque ab sede Lavini 270
 Transferet et Longam multa vi muniet Albam.
 Hic jam ter centum totos regnabitur annos
 Gente sub Hectora, donec regina sacerdos
 Marte gravis geminam partu dabit Ilia prolem.
 Inde lupae fulvo nutricis tegmine laetas 275
 Romulus excipiet gentem et Mavortia condet
 Moenia Romanosque suo de nomine dicet.
 His ego nec metas rerum nec tempora pono;
 Imperium sine fine dedi. Quin aspera Juno,
 Quae mare nunc terrasque metu coelumque fatigat, 280
 Consilia in melius referet, mecumque fovebit
 Romanos, rerum dominos, gentemque togatam.
 Sic placitum. Veniet lustris labentibus aetas,
 Quum domus Assaraci Phthiam clarasque Mycenae

magni dies, &c.; and cf. *Ecl.* 4, 12. *Volvendis* = *qui voluntur* = *se voluntibus*; *volvenda dies* = *se volvens* is a clear instance of a future in -*dis* for the present passive: cf. verses 234 and 494.—270. *Regnumque*, &c. These words will admit of two interpretations: either that Ascanius would, at the expiration of thirty years, lay the foundation of a new city (*Alba Longa*); or that he was to reign thirty years, and during that period found the city. Forbiger considers the former the preferable interpretation, as being more consonant with the view of the poet elsewhere: cf. *A.* 8, 42, 47, 48.—271. *Multa vi* = *magnis opibus*, both in strength of situation and number of inhabitants. *Muniet* = both *extruet* and *muniet*, by zeugma. As to *Longam Albam*, see *Livy*, 1, 3.—272. *Jam*, 'some time hence:' as to this use of *jam*, in reference to what has not yet but will 'at length' or 'presently' take place, compare *A.* 4, 566; 6, 676; 8, 42; 11, 708. *Regnabitur* (*impers.*), 'the monarchy shall continue,' or 'there shall be a kingly government,' or 'there shall be a line of kings' under the Trojan dynasty.—273. *Regina*, as an adj., 'of royal descent.' *Ilia*, otherwise called *Rhea Silvia*, but *sacerdos* here, as having been a vestal virgin.—274. *Gravis* = *gravida*.—275. *Tegmine* = *cauvius*.—276. *Excipiet*, 'shall receive (in succession).'
 —278. *Metas rerum*, 'limits of empire.' Observe the change of tense in *pono* and *dedi*, '*I set*' no limits of power, *for I have given*, &c.—279. *Sine fine*. On ancient coins and medals Rome is styled *AETERNA VRBS*.—280. *Metu fatigat*, 'disquiets (the whole universe),' or 'vexes (it) with alarms,' or 'on account of her own fears.'—281. *In melius*, 'for the better.' *Referet* contains an imputation that Juno had not previously kept strictly in the path of rectitude. *Mecum*, 'as I do.'—282. *Rerum dominos*, 'sovereigns of the world.' *Gentem togatam*, 'the Romans:' no one but a Roman was allowed to wear the *toga*. The Greeks were called *Gens Palliata*.—283. *Sic placitum* (*sc. est nobis*), 'thus have we decreed.' *Lustris*. A *lustrum* was a period of five years, so called because at its conclusion the taxes were paid up by the farmers of the public revenue; here, however, it is used for *annus* in general.—284. *Domus Assaraci* =

Servitio premet ac victis dominabitur Argis. 285
 Nascetur pulchra Trojanus origine Caesar,
 Imperium Oceano, famam qui terminet astris,
 Julius, a magno demissum nomen Iulo.
 Hunc tu olim coelo, spoliis Orientis onustum,
 Accipies secura; vocabitur hic quoque votis. 290
 Aspera tum positis mitescent saecula bellis:
 Cana Fides et Vesta, Remo cum fratre Quirinus,
 Jura dabunt; dirae ferro et compagibus arctis
 Claudentur Belli portae; Furor impius intus,

Romani. Ilius and Assaracus were sons of Tros, a king of Troy, and ancestor of Aeneas, consequently of the Romans, according to the myth. *Phthiam*, the country of Achilles. *Myceas*, the royal city of Agamemnon, and capital of Argolis before Argos obtained that distinction. *Myceas* was destroyed by the people of Argos in 568 a.c.—285. *Argis.* Argos was the kingdom of Diomede. By these references, Jupiter foretells the subjugation of the victorious Greeks under the Romans.—286. *Pulchrâ*, 'glorious.' *Trojanus*, because he (*Augustus*) was received by adoption into the gens *Julia*: cf. note on verse 267.—287. *Imperium.* The empire under Augustus extended from the Rhine to the Libyan Desert, and from the Atlantic to the Ganges. A future clause introduced by a relative which is dependent on another future is expressed by the present subjunctive—*nascetur qui terminet*.—289. *Hunc tu olim coelo* does not refer, as some think, to Julius Caesar, but to Augustus: cf. *A.* 6, 793, &c. By his adoption, he had by right the family name *Julius*. *Spoliis Orientis*. The poet here speaks by anticipation, if the allusion be to the expedition of Augustus against the Parthians, which was in 734 A.U.C. Others think this unlikely, and therefore refer it to that from Egypt through Syria and Asia, alluded to in *A.* 8, 678–688, which took place in 724 A.U.C.—290. *Secura*, 'safe from further opposition,' *nemine intercedente*, Juno having been at length appeased.—291. *Positis bellis*, in allusion to the universal peace that marked the reign of Augustus. See verse 294.—292. *Cana Fides*, 'hoary fidelity'; that is, 'pristine,' 'ancient,' being the great test virtue of the ancients: cf. *A.* 5, 744. As the goddess *FIDES* was supposed to present herself robed in white, some interpret *cana* by *alba*. Horace has *albo FIDES velata panno*. Forbiger gives the former, with which we decidedly agree. *Vesta* is the personification of religion. Her worship was introduced into Rome from Lavinium by Numa. It was in contemplation to have given Augustus the name *Quirinus* (lit. 'Defender'), to which the other was at last preferred, on the motion of Munatius Plancus in the Senate, in 727 A.U.C.—293. *Ferro et compagibus*, by hendiadys = *ferreis compagibus*: cf. *G.* 1, 335; *Ecl.* 2, 8; 8, 95.—294. *Belli portae*, in allusion to the fact, that the temple of Janus was shut as a sign of peace, the third time since the foundation of the city, in the reign of Augustus, in 29 B.C. Niebuhr thinks that the superstition here alluded to originated in the mutual assistance rendered in time of war by the towns *Remuria* and *Quirium*, on whose site Rome was subsequently built, the troops on these occasions passing through an archway

Saeva sedens super arma, et centum vinctus ahenis 295
Post tergum nodis, fremet horridus ore cruento.'

Haec ait, et Maia genitum demittit ab alto,
Ut terrae, utque novae pateant Carthaginis arces
Hospitio Teucris, ne fati nescia Dido

Finibus arceret. Volat ille per aëra magnum 300
Remigio alarum ac Libyae citus astitit oris.

Et jam jussa facit, ponuntque ferocia Poeni
Corda, volente Deo; imprimis regina quietum
Accipit in Teucros animum mentemque benignam.

At pius Aeneas, per noctem plurima volvens, 305

Ut primum lux alma data est, exire, locosque

Explorare novos, quas vento accesserit oras,
Qui teneant—nam inculta videt—hominesne feraene,
Quaerere constituit sociisque exacta referre.

(*Janus*) in the intervening wall. Numa ordained that the gates of the temple of Janus should stand open in time of war, but closed in time of peace. In Numa's reign they were first closed; next, after the first Punic War, during the consulship of Titus Manlius; then three times during the reign of Augustus—after the battle of Actium, 725 A.U.C. (the occasion alluded to in the text); next, after the Cantabrian War; and in his eleventh consulship (727 A.U.C.), when universal peace prevailed throughout the empire—afterwards in the reign of Nero; and, last of all, in the reign of Domitian. *Impius*, 'unnatural,' in reference to the civil wars of the Romans being a subversion of the current of 'natural feeling.'—295. *Super arma* = *in armis*. *Super* is used for *ad* or *in* with reference to high places; *sub*, of deep places; and *per*, of wide places.—296. *Nodis* = *catenis*. *Fremet*, 'shall growl,' like a wild beast confined.

297. *Maia genitum*, 'Mercury,' 'offspring' or 'son of Maia.'—298. Before *ut* understand *qui nunciet*.—299. *Fati nescia*, 'ignorant of their destination;' that is, not knowing that Italy was their destination, and consequently that she need not fear that they intended to remain at Carthage: cf. verse 527.—301. *Remigio alarum*, 'by the oarlike motion of his wings.' The movement of Mercury's pinions are here beautifully compared to the appearance presented by the up and down motion of oars, especially when seen in the distance. *Astitit*, 'has taken his stand.'—302. *Poeni*, 'the Carthaginians;' the name indicates their Phoenician origin.—303. *Volente Deo*: an effect in accordance with Mercury being the god of learning and civilisation. *Quietum*, 'favourable:' cf. Hor. *Od.* 1, 10.

305. *Plurima volvens* = *dumolvebat*.—306. *Alma*, 'cheerful.' *Esire* and *explorare* depend upon *constituit* in verse 309; and in the following construction *quaerere* must precede *quas oras*.—308. *Qui teneant* (*ea loca*), 'who may occupy (these places), whether men or wild beasts.' The intervention of *nam inculta videt* prevents the connection of *oras* with this verb. *Videt* has the last syllable long by the *arsis*.—309. *Exacta* = *acquisita*, 'the results of his search' or 'inquiries.'—

Classens in convexo nemorum sub rupe cavata 310
 Arboribus clausam circum atque horrentibus umbris
 Occulit: ipse uno graditar comitatus Achate,
 Bina manu lato crispans hastilia ferro.
 Cui mater media sese tulit obvia silva,
 Virginis os habitumque gerens et virginis arma, 315
 Spartanæ, vel qualis equos Threïssa fatigat
 Harpalyce volucremque fuga prævertitur Hebrum.
 Namque humeris de moreabilem suspenderat arcum
 Venatrix, dederatque comam diffundere ventis,
 Nuda genu, nodoque sinus collecta fluentes. 320
 Ac prior, 'Heus,' inquit, 'juvenes, monstrate, mearum
 Vidistis si quam hic errantem forte sororum,

310. *Convexo nemorum* = *convexo nemore*, 'in the bosom of a grove.' In the Latin poets, *concavus* and *convexus* bear the converse signification to that which they bear among us: cf. *A.* 4, 451; also absolutely, *A.* 6, 241; Justin. 2, 10.—311. *Horrentibus*, 'gloomy.'—312. *Comitatus* is passive here, and followed by an ablative. *Achate*. In imitation of Homer, Virgil gives his hero a companion in the person of *Achates*.—313. *Bina* = *duo*: cf. *terna* in *Ecl.* 8, 73. *Crispans* = *vibrans*. This verse is repeated in *A.* 12, 165.—314. *Cui mater*, &c., construe: *obvia cui* (meeting whom), *mater tulit sese* (presented herself) *mediâ* (in) *silva*.—315. *Gerens*: by zeugma translate this word in the threefold manner: 'having the features,' 'wearing the costume,' and 'carrying the arms,' &c. With Wagner, we have placed a comma at *arma*, thus separating *virginis* from *Spartanæ*, understanding *virginis arma* to mean such arms as would be suitable to a youthful huntress. The repetition of the word *virginis*, which some have rashly found fault with, has the effect of restricting the point of similitude to *arma*, to the exclusion of *os* and *habitum*.—316. Supply the ellipsis thus: *Spartanæ, vel (talis virginis) qualis (est) Harpalyce, (quam) fatigat, &c.*, (either) of a Spartan virgin, or of such a one as Harpalyce (is); that is, a Thracian, when she urges, &c. Spartan virgins were trained, according to the institutes of Lycurgus, in manly exercises.—317. Some eminent commentators, especially Heyne, have found fault with the epithet *volucrem*; but what is more suitable than to compare the speed of a Thracian nymph to that of a rapid Thracian river? The Hebrus, now the *Maritza*, the largest river of Thrace, rises in Mount Haemus, and falls into the Aegean Sea. It is not rapid, though Virgil thought so.—318. This description seems to have been taken from a statue of Diana. *De more* (sc. *venatricum*). *More* without *de* is the more usual expression. *Habilem*, 'convenient': the epithet implies merely that the bow was 'suited' to the person using it, not that it was necessarily 'light.'—319. *Diffundere*, in prose, *diffundendam*.—320. *Nuda genu*. Her tunic was shortened so as to reach only to the knee, and the folds were gathered together so as to form a knot, which received the appellation of *umbo*.—321. *Monstrate*, 'inform me.' Construe: *monstrate si vidistis quam mearum sororum, succinctam phœtrea,*

Succinctam pharetra et maculosae tegmine lyncis,
Aut spumantis apri cursum clamore prementem.'

Sic Venus; et Veneris contra sic filius orsus: 325

'Nulla tuarum audita mihi neque visa sororum,
O! quam te memorem? virgo? namque haud tibi vultus
Mortalis, nec vox hominem sonat; O, dea certe;

An Phoebi soror? an Nympharum sanguinis una?
Sis felix nostrumque leves, quaecumque, laborem, 330

Et, quo sub coelo tandem, quibus orbis in oris
Jactemur, doceas; ignari hominumque locorumque
Erramus, vento huc vastis et fluctibus acti.

Multa tibi ante aras nostra cadet hostia dextra.'

Tum Venus: 'Haud equidem tali me dignor honore;
Virginibus Tyriis mos est gestare pharetram, 336

Purpureoque alte suras vincire cothurno.

Punica regna vides, Tyrios et Agenoris urbem;

Sed fines Libyci, genus intractabile bello.

Imperium Dido Tyria regit urbe profecta, 340
Germanum fugiens. Longa est injuria, longae

errantem hic forte, aut prementem cursum, &c.—324. Prementem, 'closely pursuing.'

325. *Orsus* from *ordior*.—326. *Mihi*, 'by me;' the dative of the agent = *a me*. This poetic usage of a dative with a passive verb instead of an ablative is a Grecism.—327. *O! quam*, 'O! how shall I address thee? Virgin? No, for thine is not,' &c.—328. *Hominem sonat* = *sonat quid humanum*, 'sounds like a mortal's': cf. *Saltare Cyclopa*, 'to dance like a Cyclops,' Hor.; and *mortale sonans*, *A.* 6, 50.—329. *An . . . an*, not = *utrum . . . an*, but indicative of distinct questions. *Phoebi soror* = 'Diana.'—330. *Sis felix*, 'be propitious.'—331. *Tandem doceas*, 'do, pray, tell me.'—332. *Locorumque*. The *quæ* is a hypermeter, and connected in scanning with the next verse by synapheia. See METRICAL INDEX, and cf. *G.* 1, 295; 2, 344, &c.—334. Construe: *multa hostia cadet tibi ante (tuas) aras nostrâ dextrâ*.

335. *Haud me dignor*, 'I by no means deem myself worthy of,' referring to the offer of sacrifice. *Haud* is a stronger negation than *non*: cf. *A.* 5, 399; and *G.* 1, 415.—337. *Cothurno*, 'buskin,' a part of a hunting-dress reaching almost to the knee, to protect the leg from brambles: cf. *Ed.* 8, 32.—338. *Punica regna*, &c.; that is, *vides Punica regna, ubi Tyrii sunt, et urbs Agenoris*, WAGNER. The city or its inhabitants had not yet been seen by Aeneas. *Agenoris* = *Agenoridum*. Agenor was an Egyptian who founded the Sidonian monarchy; he was great-grandfather of Dido, who was thence called 'Sidonian Dido,' whose story Venus proceeds to narrate.—339. *Sed fines (sunt) Libyci*, 'but the territories are Libyan,' the country of which these regions form part is African. *Genus* is simply in apposition to *Libyes*, comprehended in *Libyci*.—341. *Germanum*, 'her brother.' *Longa est injuria*

Ambages; sed summa sequar fastigia rerum.
 Huic conjux Sychaeus erat, ditissimus agri
 Phoenicium et magno miserae dilectus amore,
 Cui pater intactam dederat, primisque jugarat 345
 Ominibus. Sed regna Tyri germanus habebat
 Pygmalion, scelere ante alios immanior omnes.
 Quos inter medius venit furor. Ille Sychaeum
 Impius ante aras atque auri caecus amore
 Clam ferro incautum superat, securus amorum 350
 Germanae; factumque diu celavit, et aegram,
 Multa malus simulans, vana spe lusit amantem.
 Ipsa sed in somnis inhumati venit imago
 Conjugis; ora modis attollens pallida miris,
 Crudeles aras trajectory pectora ferro 355
 Nudavit, caecumque domus scelus omne rexit.
 Tum celerare fugam patriaque excedere suadet,
 Auxiliumque viae veteres tellure recludit

.... rerum, 'the narrative of her injuries is long, long and intricate are the details; but I will trace the leading incidents.'—342. *Sequar*, sc. *narrando*: cf. *G.* 2, 434.—343. *Sychaeus* has the first syllable long here, and short in verses 348 and 720; *A.* 4, verses 20, 502, 552, 632; and 6, 474; as also in Ovid and Silius. Observe the double construction, *ditissimus agri* (*ditissimus*) *Phoenicium*. Others interpret *Phoenicium*, as = *inter Phoenices*.—344. *Miserae*, 'forlorn.' In applying this epithet to Dido, Forbiger detects an instance of *hysteron proteron* (*Γερονισμός*) as the reason of her unhappiness, the murder of her husband has not yet been assigned.—345. *Pater* = *Belus*: *Intactam*, 'previously unwedded' = *virginem*. *Primis ominibus*; that is, *primis nuptiis*, 'at her first marriage,' as 'omens,' previous to marriage, were taken by all the ancients: cf. *Juv.* 10, 336.—347. *Ante alios omnes* for the ablative. *Ante* or *praeter alios*, *omnes*, *cunctos*, &c., are often found with comparatives and superlatives, as a kind of pleonasm.—348. *Quos inter medius* simply = *inter quos*. *Furor*, 'a deadly enmity.' *Ille* *germanae*. Construe: *Ille impius atque caecus amore auri, securus amorum germanae, clam superat ferro Sychaeum incautum ante aras*.—350. *Clam ferro superat*, 'assassinates.' The correct names of *Sychaeus* and *Dido* are respectively *Acerbas* and *Elissa*, according to Justin. *Securus*, 'regardless.'—353. *Inhumati*. This among the ancients was a great aggravation of the murder, as they believed that the spirit could never rest until the body was buried; besides, it accounts for the apparition, as the dead were not supposed to appear on earth after interment. Pygmalion thus cruelly continued his persecution into the state after death.—356. *Nudavit*, by zeugma: 'disclosed the impious deed perpetrated at the altar, and bared his breast.' *Caecum*, 'concealed,' 'hidden.'—358. *Auxilium viae*, 'as aid for her journey.' *Veteres*, 'long buried.' *Tellure recludit*, 'dug from the earth.' For instances of verbs compounded with *re* taking the ablative, cf. *A.* 4, 545;

Thesaurus, ignotum argenti pondus et auri.
 His commota fugam Dido sociosque parabat. 360
 Conveniunt, quibus aut odium crudele tyranni
 Aut metus acer erat; naves, quae forte paratae,
 Corripiunt onerantque auro. Portantur avari
 Pygmalionis opes pelago; dux foemina facti.
 Devenere locos, ubi nunc ingentia cernis 365
 Moenia surgentemque novae Carthaginis arcem,
 Mercatique solum, facti de nomine Byrsam,
 Taurino quantum possent circumdare tergo.
 Sed vos qui tandem, quibus aut venistis ab oris,
 Quove tenetis iter?' Quaerenti talibus ille 370
 Suspirans imoque trahens a pectore vocem:
 'O dea, si prima repetens ab origine pergam,
 Et vacet annales nostrorum audire laborum:
 Ante diem clauso componet vesper Olympo.
 Nos Troja antiqua, si vestras forte per aures 375
 Trojae nomen iit, diversa per aequora vectos
 Forte sua Libycis tempestas appulit oris.
 Sum pius Aeneas, raptos qui ex hoste Penates

and G. 2, 313.—360. *Fugam sociosque parabat*, by zeugma: 'was providing for her flight, and procuring associates' (in her enterprise).—361. Before *quibus* supply *omnes*. *Crudele*, 'excessive'.—362. *Forte paratae (sunt)*, 'happened to be ready'.—364. *Opes*, which he had intended to grasp.—365. *Locos = ad locos*. (*Nunc*) *cernis*, 'wilt (presently) perceive' = *cernere licet*, or *cernere potes*, WAGNER.—367. *Mercati (sc. sunt)*. *Byrsam*. Virgil here follows the common fable, deriving *Byrsa* from *βύρσα*, 'a hide'; but the Punie word *BOTSRAH* = Hebrew *BARSUR*, *locus munitus*, means simply 'a citadel' or 'fortified place'.—368. *Tergo* for the common ablative *tergore (corio)*.—369. *Tandem*. See note on verse 331.

374. *Ante = antequam*. *Componet*. Wagner would read *componat*, but Forbiger rightly retains the common reading, *componet*. A beautiful image is here presented. According to popular belief, the Sun-god retired for repose after the toil of running his daily course, Vesper leading him to his couch, and the gates of heaven being closed till the return of a new day. *Olympus = coelum*: cf. *Ecl.* 5, 56.—375. Construe: *tempestas, sua forte* (that is, *casu, qualem tempestas afferre solet*) *appulit oris Libycis nos vectos per diversa aequora (ab) antiqua Troja—si forte nomen Trojae iit per vestras aures* (that is, 'has reached your ears').—376. *Diversa*, 'different' from those we intended to cross, 'out of our course,' or, 'remote.' This whole passage originates from *Hom. Od.* 9, 259, &c.—378. *Sum pius Aeneas*. Aeneas had merited this honourable epithet (*pius*), in *patrem*, in *patriam*, and in *deos*; it is used here in the last sense, as is shewn by the words, *raptos qui ex hoste Penates classe veho mecum*. As to *raptos Penates*, see

Classe veho mecum, fama super aethera notus.
 Italiam quaero patriam et genus ab Jove summo. 380
 Bis denis Phrygium conscendi navibus aequor,
 Matre dea monstrante viam, data fata secutus;
 Vix septem convulsae undis Euroque supersunt.
 Ipse ignotus, egeus, Libyae deserta peragro,
 Europa atque Asia pulsus.' Nec plura querentem 385
 Passa Venus medio sic interfata dolore est:
 'Quisquis es, haud, credo, invisus coelestibus auras
 Vitales carpis, Tyriam qui adveneris urbem.
 Perge modo atque hinc te reginae ad limina perfer.
 Namque tibi reduces socios classemque relatum 390
 Nuncio et in tutum versis aquilonibus actam,
 Ni frustra augurium vani docuere parentes.
 Aspice bis senos laetantes agmine cyenos,
 Aethera quos lapsa plaga Jovis ales aperto

verses 6, 68; and *A.* 2, 293.—379. *Fama notus* is not so much a personal boast as a reference to the celebrity of those engaged in the Trojan war.—380. *Italiam*, &c. In this verse, *et* is omitted by some, thus making *genus ab Jove summo* a further statement of what Aeneas was. Wagner, however, rightly considers that his *personal* description terminates at *notus*, and that this verse merely states the object he had before him—the reaching Italy, the land of his forefathers, the *gentis cumabula nostrae* of *A.* 3, 105, which see.—381. *Phrygium aequor*, the sea washing the shores of the Troad in Phrygia Minor. Aeneas embarked from Troas in Phrygia.—382. *Data fata secutus*, 'having followed the oracular directions granted (me).' *Fata* is thus used frequently in the sense of 'oracles': cf. *A.* 4, 614; 5, 703; 6, 45 and 376: *Cic. Div.* 1, 44, 100: *Liv.* 5, 15, 4; 29, 10, 8; also *Fata Sibyllina*, apud *Cic. Cat.* 3, 4, 9.—383. In this verse, *vix* may be construed either with *septem*, and mean 'seven only'; or with the participle, *convulsae*, 'with difficulty saved:' the former, however, is decidedly preferable; '*ex harum, undis Euroque convulsarum, numero vix septem supersunt*,' WAGNER. *Convulsae* = *quassatae*, 'shattered.'—384. *Ignotus*, 'not known to be Aeneas.'—385. *Nec* = *et non*, as frequently. Wagner construes: *et interfata (est) eum querentem, non passa (eum queri) plura*; and Forbiger: either, *non passa querentem*, for *non passa eum queri plura*; or *interfata querentem, non passa* (sc. *queri plura*).

388. *Carpis vitales auras* = *vivis*, 'you live.' Virgil, as well as Lucretius, mostly uses *auras* in the plural to denote the air we breathe. *Qui adveneris* has the force of *quoniam advenisti*, and gives her ground for stating that he is *haud invisus coelestibus*, 'a favourite with heaven.'—392. *Vani*, 'being misled, misleading (one).' Thus: *vani* referring to *haruspices*, *Cic. Div.* 1, 19, 36.—393. *Senos* = *sex*, 'six.' *Laetantes*, 'rejoicing,' after having escaped the pursuit of the eagle (*Jovis ales*). *Cyenos*. The swan was sacred to Venus.—394. The eagle was the fabled bearer of the thunderbolt; hence he is styled *Jovis ales*: cf. *A.* 12, 247.

Turbabat coelo; nunc terras ordine longo	395
Aut capere aut captas jam despectare videntur:	
Ut reduces illi ludunt stridentibus alis,	
Et coetu cinxere polum cantusque dedere,	
Haud aliter puppesque tuae pubesque tuorum	
Aut portum tenet, aut pleno subit ostia velo.	400
Perge modo, et, qua te ducit via, dirige gressum.'	
Dixit, et avertens rosea cervice refulsit,	
Ambrosiaeque comae divinum vertice odorem	
Spiravere; pedes vestis defluxit ad imos,	
Et vera incessu patuit dea. Ille, ubi matrem	405
Agnovit, tali fugientem est voce secutus:	
'Quid natum toties, crudelis tu quoque, falsis	
Ludis imaginibus? cur dextrae jungere dextram	
Non datur, ac veras audire et reddere voces?'	
Talibus incusat, gressumque ad moenia tendit.	410

In *A.* 9, 564, he is styled *Jovis armiger*; and *regia ales*, in *Ov. M.* 4, 362. *Aperto*, 'open,' affording no refuge from the enemy's attack, FORBIGER. —395. *Turbabat*, 'was (late)ly disturbing,' 'throwing into disorder.' *Nunc . . . videntur*, 'now in a long train they seem either to take their stations on the ground, or to look down on those already chosen' (that is, hover over the spot where they are about to alight). This corresponds with verse 400, *aut portum tenet* (= *terras capere*), *aut pleno subit ostia velo* (= *despectare*). The omen presents itself to Aeneas in three aspects: Venus first points to the twelve swans moving along 'in a straight line' (*agmine*). A moment after, while she is still speaking, they begin to sink gradually to the earth; and when the goddess utters the words, *nunc . . . videntur*, some of them have already alighted; the remainder are hovering over, and preparing to follow their example. The next moment, all are on the ground, clustering together, and expressing by their notes the joy they feel at their wonderful escape. So it is with the twelve ships of Aeneas: the storm that scattered them is the eagle; having escaped this, some of them, at the moment Venus is speaking, are already safe in harbour; others are entering under full sail, looking at their companions safely riding at anchor; the next moment all are safe in, when shouts of joy and mutual greetings take place.—397. *Reduces*, 'returning safely.' *Stridentibus alis*, 'with rustling wings.'—398. *Coetu cinxere polum*, 'in a body wheeled through the air.' Observe the change of tense: the perfect tenses mark what has preceded their present joyous return to the earth.—401. *Modo* brings back the mind to verse 389.

404. Cf. verse 337. Here the disguise is dropped.—405. *Vera . . . dea*, 'by her majestic gait her divinity was displayed:' the *a* in *deū* is not elided. In *thesis*, as here, this often occurs when the sense is completed; and also where a long final vowel is shortened before another, as in *Ecl.* 2, 65.—407. *Falsis imaginibus*, 'assumed appearances.'—409. *Veras*, in your real character.—410. *Gressum*.

At Venus obscuro gradientes aëre saepit,
 Et multo nebulae circum dea fudit amictu,
 Cernere ne quis eos, neu quis contingere posset,
 Molirive moram, aut veniendi poscere causas.
 Ipsa Paphum sublimis abit sedesque revisit 415
 Laeta suas, ubi templum illi centumque Sabaeo
 Ture calent arae sertisque recentibus halant.
 Corripuere viam interea, qua semita monstrat.
 Jamque ascendebant collem, qui plurimus urbi
 Imminet, adversasque aspectat desuper arces. 420
 Miratur molem Aeneas, magalia quondam,
 Miratur portas strepitumque et strata viarum.
 Instant ardentes Tyrii: pars ducere muros,
 Molirique arcem et manibus subvolvere saxa;
 Pars optare locum tecto et concludere sulco; 425
 Jura magistratusque legunt sanctumque senatum;
 Hic portus alii effodiunt; hic alta theatri
 Fundamenta locant alii, immanesque columnas
 Rupibus excidunt, scenis decora alta futuris:
 Qualis apes aestate nova per florea rura 430

Their gait was *gressus*, that of Venus, *incessus*.—412. *Circum dea fudit*, by tmesis for *dea circumfudit*. This approach of Aeneas to Carthage is a close imitation of that of Ulysses to the palace of Alcinoüs in the first book of the *Odyssey*.—416. *Sabaeo ture*, 'Sabaeen frankincense.' The Sabaei occupied a district in the south-west of Arabia Felix, whence the best frankincense was obtained. See *G.* 1, 57; and 2, 117. There was no blood shed in the worship of Venus.

418. *Corripuere viam* = *iter celeravere*. *Rapere* often occurs in the same sense.—419. The succession of spondees in this verse form a good example of onomatopoeia. *Plurimus*, 'lofty,' or 'huge and lofty:' cf. *G.* 3, 52.—420. *Aspectat*, 'commands a view of:' cf. Tacitus, *Ag.* 1, *Britannia Hiberniam aspiciit*.—421. *Molem, magalia quondam*, 'massive edifices where huts hitherto stood.' The *magalia*, being constructed of mud, were stationary, whereas the *magalia* of Sallust (*J.* 18) were of wood, and movable: cf. *A.* 4, 259, 260; and *G.* 3, 348. *Magalia* is a diminutive of the Punic *magar* or *magār*, a villa.—422. *Strepitum*, 'the din.' *Strata viarum* = *stratas vias*, 'streets,' 'paved ways'.—423. *Instant* (sc. *operi*), 'ply the work.' *Ducere* and the following are what are styled '*historio infinitives*,' used to convey the idea of animated progression.—425. *Optare*, 'choose.' *Concludere sulco* = *fossam ducere*.—426. *Legunt*, by zeugma: 'they enact laws, elect magistrates, and constitute a sacred senate.' Many rashly consider this line as an interpolation.—430. *Qualis*; that is, *talis labor eos exercet, qualis exercet apes*. *Aestate nova*, 'in spring-time.' All this passage occurs, with little variation, in *G.* 4, 162-169: cf. also *A.* 6, 707-709; and Hom. *Il.* 2, 87: cf. also *G.* 4, 210-221, in which

- Exercet sub sole labor; quum gentis adultos
 Educunt fetus, aut quum liquentia mella
 Stipant et dulci distendunt nectare cellas,
 Aut onera accipiunt venientum, aut agmine facto
 435 Ignavum fucos pecus a praeseptibus arcent;
 Fervet opus, redolentque thymo fragrantia mella.
 'O fortunati, quorum jam moenia surgunt!'
 Aeneas ait, et fastigia suspicit urbis.
 Infert se saeptus nebula—mirabile dictu—
 440 Per medios miscetque viris; neque cernitur ulli.
 Lucus in urbe fuit media laetissimus umbrae,
 Quo primum, jactati undis et turbine, Poeni
 Effodere loco signum, quod regia Juno
 Monstrarat, caput acris equi; sic nam fore bello
 445 Egregiam et facilem victu per saecula gentem.
 Hic templum Junoni ingens Sidonia Dido
 Condebat, donis opulentum et numine divae,
 Aerea cui gradibus surgebant limina, nexaeque
 Aere trabes; foribus cardo stridebat ahenis
 450 Hoc primum in luco nova res oblata timorem

Virgil compares the internal economy of the hive to that of the kings of the Medes, the Parthians, and the Egyptians. The simile in the text is exceedingly happy when we consider the fondness of bees for colonisation, and the industry and order in their management of their affairs.—431. *Sub sole*, 'in the sunshine:' cf. *Ecl.* 2, 13.—432. *Liquentia* = *stillantia*. The first syllable of *liquentia* is long here and in *A.* 9, 679, but short in *A.* 5, 238, 776.—433. *Stipant*, 'they stow away closely.'—434. *Agmine facto*, 'in a marshalled band.'—438. Aeneas saw all this while crossing the hill, but he was now at the foot of it; hence *suspicit*. *Fastigia* properly means gable-peaks, but here may be rendered 'the lofty buildings.'—439. *Infert se*, 'he moves onward.'—440. *Ulli* is the dative of the agent, 'by any one.'

441. In conformity with this legend, the Carthaginian coins bore a horse's head. *Laetissimus umbrae*, 'luxuriant in shade.'—442. Construct *primum* with *signum*, 'omen'; and cf. *primum omen*, *A.* 3, 537.—445. *Facilem victu*, 'abounding in the resources of easy affluence,' 'certain to flourish.' It has been conjectured that we should read *haud* for *et*; that is, *haud facilem victu*, 'invincible,' deriving *victu* from *vinco*. If *victu* be taken as a substantive, the meaning will be that first given.—446. *Sidonia*, 'Sidonian.' Sidon was an older city than Tyre. When Joshua took possession of Palestine, Sidon was rich and powerful. It is now called *Saida*.—447. *Domis*, 'offerings.' *Numine divae*, 'with a statue of the goddess,' HEYNE; or 'in consequence of her superior divinity,' which attracted votaries to her shrine, WAGNER.—448. By synapheia, elide *-que* at the end of this verse.—449. *Aere trabes*. The posts were either brazen, or more

Leniit; hic primum Aeneas sperare salutem
 Ausus et afflictis melius confidere rebus.
 Namque sub ingenti lustrat dum singula templo,
 Reginam opperiens, dum, quae fortuna sit urbi,
 Artificumque manus inter se operumque laborem 455
 Miratur, videt Iliacas ex ordine pugnas,
 Bellaque jam fama totum vulgata per orbem,
 Atridas Priamumque et saevum ambobus Achillem.
 Constitit, et lacrymans: 'Quis jam locus,' inquit,
 'Achate,
 Quae regio in terris nostri non plena laboris? 460
 En Priamus! Sunt hic etiam sua praemia laudi;
 Sunt lacrymae rerum et mentem mortalia tangunt.
 Solve metus; feret haec aliquam tibi fama salutem.'
 Sic ait, atque animum pictura pascit inani,
 Multa gemens largoque humectat flumine vultum. 465
 Namque videbat, uti bellantes Pergama circum,
 Hac fugerent Graii, premeret Trojana juventus;
 Hac Phryges, instaret curru cristatus Achilles.
 Nec procul hinc Rhesi niveis tentoria velis
 Agnoscit lacrymans, primo quae prodita somno 470
 Tydides multa vastabat caede cruentus,

probably *noxae aere*, 'bound with brass.'—452. *Afflictis rebus*, 'in his shattered fortunes.'—453. *Sub templo*; that is, in temple, *sed in inferioribus templi partibus*. FORBIGER: cf. *A.* 9, 244.—455. *Artificum manus*, 'the style of the artists.' *Inter se*, 'comparing with each other,' or 'one with another.' *Operum laborem*, 'the elaborate finish of their works.' See *A.* 5, 623, where Dido accounts for her knowledge of the Trojan war described in these paintings.—456. *Ex ordine*, 'in succession,' 'in series.'—458. *Ambobus*, 'to both parties.' Take *saevus* = *nocens*, as *Atridas* includes Menelaus. *Ambo*, like *ἀμφο* and *ἀμφότερα*, is applied to 'two parties,' irrespective of the number of individuals that may be comprised in either.—461: *Hic etiam*, 'even here;' repeat these words with *sunt* and with *tangunt*, and render: 'Even here, in this distant region, merit has its due reward; here is tearful sympathy for affliction; and the vicissitudes of mortal life touch the heart.' *Laus* bears here its transferred sense of 'merit,' 'virtue,' 'that which merits praise.'—463. *Feret* = *afferet*.—464. *Animum pascit*, 'feeds his mind.' *Inani*, 'visionary.' Seven subjects painted on the walls are here described, and much care should be taken to preserve the idea of the tenses in translating the passage: 1. Trojans and Greeks, with varied fortunes, engaged. 2. The camp of Rhesus surprised by night. 3. Troilus flying. 4. Trojan matrons going in procession to the temple of Pallas. 5. Priam redeeming the body of Hector. 6. Memnon. 7. The Amazons.—467. *Fugerent*, 'were (represented in the picture as) in the act of fleeing;' and so render the other imperatives.—

Ardentesque avertit equos in castra, priusquam
 Pabula gustassent Trojae Xanthumque bibissent.
 Parte alia fugiens amissis Troilus armis,
 Infelix puer atque impar congressus Achilli, 475
 Fertur equis, curruque haeret resupinus inani,
 Lora tenens tamen; huic cervixque comaeque trahuntur
 Per terram, et versa pulvis inscribitur hasta.
 Interea ad templum non aequae Palladis ibant
 Crinibus Iliades passis, peplumque ferebant, 480
 Suppliciter tristes, et tunsae pectora palmis;
 Diva solo fixos oculos aversa tenebat.
 Ter circum Iliacos raptaverat Hectora muros,
 Exanimumque auro corpus vendebat Achilles.
 Tum vero ingentem gemitum dat pectore ab imo, 485
 Ut spolia, ut currus, utque ipsum corpus amici
 Tendentemque manus Priamum conspexit inermes.
 Se quoque principibus permixtum agnovit Achivis,
 Eoasque acies et nigri Memnonis arma.
 Ducit Amazonidum lunatis agmina peltis 490
 Penthesilea furens, mediisque in millibus ardet,
 Aurea subnectens exsertae cingula mammae,
 Bellatrix audetque viris concurrere virgo.

472. *Ardentes*, 'spirited.' *Avertit* = *obigit*, 'is driving away,' but with the real force of an imperfect; hence *gustassent*, which indicates that it was the intention of Diomedes to drive away the horses before, &c.—475. *Impar congressus*, 'an unequal match.'—476. *Curru inani*, 'to the empty chariot: ' *curru* is the archaic dative.—477. *Lora tenens tamen*, 'yet grasping the reins,' though his feet were entangled in them.—478. *Hasta versa*, either 'with (his own) spear,' or that of Achilles, which transfixed his body. The last syllable of *pulvis* is lengthened by the *arsis*.—479. *Interea*, 'among the other subjects.' *Non aequae* = *iniquae*, 'unpropitious.' *Ibant*, 'were (represented in the picture as) moving in procession,' 'appeared moving.'—480. *Peplum*. See Dr W. Smith's *Dictionary of Greek and Roman Antiquities*, *sub voce*.—481. *Pectora* is the accusative of limitation.—482. *Aversa*. The gods are said to be *aversi* when they regard not the prayers of suppliants.—483. *Raptaverat . . . vendebat*, 'had already dragged' . . . '(and) was already selling.' Virgil is the only author who asserts that the body of Hector was dragged round the walls of Troy: cf. *Hom. Il.* 22, 399, &c., and 24, 14, &c.—485. *Gemitum dat* (sc. *Aeneas*).—486. *Ut—ut—ut*, an example of polysyndeton. *Spolia*, 'the arms' (of which Achilles had despoiled him).—490. *Lunatis*, 'crescent-shaped.' An elegant form of the *pelta* is depicted on a sepulchral urn in the Capitoline Museum at Rome, representing Penthesilea, queen of the Amazons, in the act of offering aid to Priam.—492. *Exsertae*, 'bared,'

Haec dum Dardanio Aeneae miranda videntur,
 Dum stupet obtutuque haeret defixus in uno: 495
 Regina ad templum, forma pulcherrima Dido,
 Incessit, magna juvenum stipante caterva.
 Qualis in Eurotae ripis, aut per juga Cynthi,
 Exerces Diana choro, quam mille secutae 499
 Hinc atque hinc glomerantur Oreades: illa pharetram
 Fert humero, gradiensque deas supereminet omnes;
 Latonae tacitum pertentant gaudia pectus:
 Talis erat Dido, talem se laeta forebat
 Per medios, instans operi regnisque futuris.
 Tum foribus divae, media testudine templi, 505
 Saepta armis solioque alte subnixa resedit.
 Jura dabat legesque viris operumque laborem
 Partibus aequabat justis, aut sorte trahebat;
 Quum subito Aeneas concursu accedere magno
 Anthea Sergestumque videt fortemque Cloanthum, 510
 Teucrorumque alios, ater quos aequore turbo
 Dispulerat penitusque alias avexerat oras.

'exposed.' They are thus represented on gems and monuments, with one breast exposed to facilitate the use of the bow. Cf. this use of *exsertus* (= *nudatus*), in *A.* 11, 649, and 803.

495. *Obtutuque* . . . *uno*, 'and with uninterrupted gaze clings to the spot.'—497. *Incessit*, 'proceeded in state:' cf. verse 46.—498. *Eurotas*. The Eurotas, now the *Basilipotamo*, flowed by Sparta, where Diana was worshipped. *Cynthi*, a mountain of Delos, Diana's native place; whence she is often called *Cynthia*, and her brother Apollo, *Cynthius*. The comparison of Dido to Diana may be seen in *Hom. Od.* 6, 102-110, whence Virgil borrowed it.—499. *Exerces choro*, 'leads the dance.' The first syllable of *Diana*, though generally short, is long here.—500. *Oreades* = *Ὀρειάδες*, 'mountain nymphs,' from *ὄρος*, 'a mountain.'—501. *Deas*, 'the nymphs' just mentioned.—502. *Latonae* . . . *pectus*, 'intense secret delight thrills the breast of Latona,' at the divine beauty and surpassing grace of her daughter.—505. *Tum* . . . *templi*, 'then at the door of (the inner shrine of) the goddess, under the vaulted dome of the temple.' *Media testudine* means simply 'within the dome.' Cf. *mediā silvā*, 'within a wood'; *medio mari*, 'at sea,' but not in the very centre. The passage alludes to the custom of the Roman senate meeting in a temple, and placing the tribunal immediately within the door. See Varro, *L. L.* 4, 33.—506. *Saepta armis* (= *armatis*), 'surrounded with a bodyguard,' and seated on a lofty throne.—507. *Jura dabat legesque* = the more simple formula, *jus dicebat*, 'was deciding causes,' 'was dispensing justice according to law.'—508. *Sorte trahebat* (sc. *laborem*); the more prosaic style would be *sortem trahebat ad assignandum laborem*.—510. *Anthea*. See verse 30.—512. *Avexerat* conveys the idea not only of them being 'borne away

Obstupuit simul ipse, simul percussus Achates
 Laetitiaque metuque; avari conjungere dexteras
 Ardebant, sed res animos incognita turbat. 515

Dissimulant, et nube cava speculantur amicti,
 Quae fortuna viris; classem quo litore linquant;
 Quid veniant; cunctis nam lecti navibus ibant,
 Orantes veniam, et templum clamore petebant.

Postquam introgressi et coram data copia fandi, 520

Maximus Ilioneus placido sic pectore coepit:

'O Regina, novam cui condere Jupiter urbem,
 Justitiaque dedit gentes frenare superbas,
 Troës te miseri, ventis maria omnia vecti,
 Oramus: prohibe infandos a navibus ignes; 525

Parce pio generi, et propius res aspice nostras.

Non nos aut ferro Libycoo populare Penates
 Venimus, aut raptas ad litora vertere praedas;
 Non ea vis animo, nec tanta superbia victis.
 Est locus, Hesperiam Graii cognomine dicunt. 530

from' the rest of the party, but that they were 'wafted to' other shores.—515. *Res incognita*, 'uncertainty as to the issue' of their reception by the Carthaginians and their queen; or 'the strangeness of the circumstance;' or with Forbiger: 'their dubious and uncertain condition,' as they knew not how Dido and her subjects might be affected towards them.—516. *Dissimulant*, 'they remain in disguise,' or 'they restrain themselves.'—517. *Quae fortuna viris*, &c., 'what fortune may have befallen the men,' on what coast they may have left the fleet; 'why they may have come.' *Linquant* indicates that the fleet still remains on the shore on which 'they may have left' it.—519. *Orantes veniam*, 'entreating the favour' (of an audience), WAGNER. The common rendering, 'good-will,' is not so consistent with the following verses.

520. *Postquam . . . fandi*, 'having gained admission, and liberty to speak in the royal presence,' Ilioneus, their senior and chief, &c.—522. *Novam cui condere Jupiter urbem*, &c.: compare the address to King Latinus in *A.* 7, 213, &c. Dido is here reminded that they are in difficulties similar to those from which she herself was rescued by the favour of the gods: cf. verses 66 and 319.—523. *Gentes frenare superbas*, 'to curb fierce nations;' not the Tyrians, but the native African tribes around.—524. Before *maria* supply *per*.—525. *Infandos*, 'inhuman.'—526. *Propius*, 'more closely' or 'accurately;' that is, be not deceived by appearances, judge not hastily.—527. *Populare* = *ad populandum*, or *populatum*, in prose.—528. *Vertere* = *avertere*, *abigere*: cf. verse 472; also, *A.* 8, 208; 10, 78, where the compound is more properly used.—529. *Non ea vis*, 'no such hostile design.'—530. *Est locus . . . guleni*. These four verses again occur in *A.* 3, 163-166. *Hesperiam*, from *hesperus*, 'the evening-star,' 'the west:' hence it is applied to any country west of Greece. Here it means Italy, which is called

Terra antiqua, potens armis atque ubere glebae;
 Oenotri coluere viri; nunc fama, minores
 Italiam dixisse ducis de nomine gentem.
 Hic cursus fuit:
 Quum subito assurgens fluctu nimbosus Orion 535
 In vada caeca tulit penitusque procacibus austris
 Perque undas, superante salo perque invia saxa
 Dispulit; huc pauci vestris adnavimus oris.
 Quod genus hoc hominum? quaeve hunc tam barbara
 morem
 Permittit patria? hospitio prohibemur arenae! 540
 Bella cient, primaque vetant consistere terra.
 Si genus humanum et mortalia temnitis arma:
 At sperate deos memores fandi atque nefandi.
 Rex erat Aeneas nobis, quo iustior alter
 Nec pietate fuit nec bello major et armis. 545
 Quem si fata virum servant, si vescitur aura
 Aetheria, neque adhuc crudelibus occubat umbris:

Hesperia Magna in verse 569; *A.* 7, 601; 8, 148; and *Hor. Od.* 1, 36, 4. Spain is designated *Hesperia Minor*. *Cognomina*, 'by the derived name.'—531. *Potens . . . glebae*, 'distinguished for its bravery in arms, and the richness of its soil:' cf. *A.* 3, 95; 7, 262; and *G.* 2, 185 and 234.—532. *Minores*, their 'descendants.'—533. *Ducis*, 'of their leader,' meaning *Italus*, a fabulous king. *Gentem = terram*.—534. *Hic cursus fuit*, 'this was our destination,' 'hither our course was bent.' This is the first of many imperfect verses which occur in the *Aeneid*; probably they were occasioned by Virgil's premature death, which prevented him from revising and completing his great work.—535. *Nimboosus Orion*. Both the rising and setting of this remarkable southern constellation were accompanied with storms: cf. *A.* 3, 517; 4, 52. The first *o* is short here, but long in *A.* 3, 517. See Index of Proper Names.—536. *Caeca*, 'concealed.' *Penitusque procacibus austris*, 'and with the winds wantonly mocking all our efforts:' Horace uses the epithet *protervi*, and Lucretius, *petulantes*.—537. *Superante salo*, 'the billows overpowering us:' cf. *Vulcano superante*, *A.* 2, 311.—538. *Oris*, the dative after a verb of motion for the prosaic acc. *c. ad* or *in*: cf. *ut clamor coeli for ad coelum*.—539. *Quod . . . hominum?* what kind of race of men is this? (See note on *Ecl.* 1, 19): 'how fierce and inhuman.' HEYNA.—540. *Patria* refers to *hominum* in the preceding verse.—541. *Præter terrâ*, 'on the very verge of the land.'—543. *At . . . nefandi*, 'at least expect this, that the gods will have an unalterable regard for right and wrong.'—544. *Quo iustior alter*, &c.—545. *Pietate*, 'in moral virtue'; *bello*, in skill as a leader 'in war'; *armis*, 'in personal prowess.'—546. *Vescitur aurâ*, 'feeds on air,' 'breathes.' Virgil mostly uses the plural of *aura*, when, as here, it means the atmosphere; but as the verses preceding and following end in ablatives plural, he may in this instance have preferred the singular, WAGNER.—547. *Crudelibus*,

Non metus, officio ne te certasse priorem
 Poeniteat. Sunt et Siculis regionibus urbes,
 Arvaque, Trojanoque a sanguine clarus Acestes. 550
 Quassatam ventis liceat subducere classem,
 Et silvis aptare trabes et stringere remos;
 Si datur Italiam, sociis et rege recepto,
 Tendere, ut Italiam laeti Latiumque petamus;
 Sin absumpta salus, et te, pater optime Teucrûm, 555
 Pontus habet Libyae, nec spes jam restat Iuli:
 At freta Sicaniae saltem sedesque paratas,
 Unde huc advecti regemque petamus Acesten.
 Talibus Ilioneus; cuncti simul ore fremebant
 Dardanidae. 560

Tum breviter Dido, vultum demissa, profatur:
 'Solvite corde metum, Teucri, secludite curas.
 Res dura et regni novitas me talia cogunt
 Moliri, et late fines custode tueri.
 Quis genus Aeneadam, quis Trojae nesciat urbem, 565
 Virtutesque virosque, aut tanti incendia belli?

'unpitying,' 'unrelenting.' *Umbris* = *in umbris, inter umbras*. Heyne makes it the dative, as in *occumbere morti*.—548. *Non metus (nobis)*, 'we have no fear that you shall have reason to regret that you were the first to take the lead in the mutual emulation to perform kindly offices.'—551. *Subducere*, 'to haul up on shore.'—552. *Silvis aptare*; that is, *in silvis trabes aptare navibus* = *naves reparare*, &c. *Stringere remos*, 'to cut down,' or 'to peel off leaves, rind,' &c., for the purpose of making oars.—553. *Italiam*: cf. *verae* 2. *Rege* = *duce*.—554. As to the repetition of *Italiam*, cf. *Ecl.* 1, 31, 32; 2, 32, 33, 56, 57, 63: *A.* 3, 253, 254; 4, 312, 313; and 10, 202.

555. *Sin absumpta salus*. Only on condition that they should recover their leader, would Italy be the object of their choice; otherwise Sicily, or any other convenient retreat, would suit their purpose.—556. *Spes Iuli*, 'Iulus, in whom our hopes centered,' should his father be lost to us.—559. *Talibus Ilioneus* (sc. *reginam alloquitur*).

561. *Vultum demissa*, 'with downcast look,' either from feminine modesty, or from shame, on account of the inhospitable reception the strangers had experienced on her shores.—562. *Solvite*, 'dismiss.' *Secludite*, 'lay aside.'—563. *Res dura*, 'dire necessity' (= *res duræ*), my perplexing situation as governor of an infant colony not yet in a posture of defence.—564. *Moliri*, 'to resort to.' This verb always expresses effort; and here it insinuates the reluctance with which Dido had recourse to such expedients. *Custode* = *custodibus* = *armatis militibus*, 'by an armed force.'—565. *Aeneadum* = *Aeneadarum*. *Nesciat* is a strong potential form, 'who so ignorant as not to know of.'—566. *Virtutesque virosque*, a hendiadis = *virtutesque virosum*.

Non obtusa adeo gestamus pectora Poeni,
 Nec tam aversus equos Tyria Sol jungit ab urbe.
 Seu vos Hesperiam magnam Saturniaque arva,
 Sive Erycis fines regemque optatis Acesten, 570
 Auxilio tutos dimittam opibusque juvabo.
 Vultis et his mecum pariter considerare regnis:
 Urbem quam statuo, vestra est; subducite naves;
 Tros Tyriusque mihi nullo discrimine agetur.
 Atque utinam rex ipse Noto compulsus eodem 575
 Afforet Aeneas! Equidem per litora certos
 Dimittam, et Libyæ lustrare extrema jubeo,
 Si quibus ejectus silvis aut urbibus errat.
 His animum arrecti dictis et fortis Achates
 Et pater Aeneas jamdudum erumpere nubem 580
 Ardebant. Prior Aeneas compellat Achates:
 'Nate dea, quæ nunc animo sententia surgit?

Wagner explains it by *viros eximia virtutis laude condecoratos*. *Virtutes* = *res præclaras* or *res fortiter gestas*, 'noble deeds.'—567. *Adeo obtusa*, 'so insensible;' that is, 'non tam barbari sumus, ut Trojanorum res præclare gestas et fata ignoremus neque commiseremur,' FORBIGER.

568. This verse alludes to the ancient idea, that nations were refined or barbarous in proportion to their proximity to the influence of the sun.—569. As to *Hesperiam*, see verse 530, and note thereon. *Magnam* = *potentem*.—570. *Erycis*. Mount Eryx, in Sicily, near Drepanum, is now called *Santo Giuliano*.—571. *Opibus juvabo*, 'I will supply you with necessary resources.' This verse, with a slight variation, is repeated in a different sense in *A.* 8, 171.—572. *Vultis* . . . *regnis*, '(or) should you even equally wish to settle with me in these realms,' the city, &c.—573. *Urbem quam statuo* = *urbis, quam urbem statuo*. We may notice four forms of the construction and position of the antecedent and relative: 1. The substantive may be in the antecedent clause, but unexpressed in the relative clause—as: *quam statuo; urbs vestra est*, which is the most common construction. 2. The substantive may be expressed in both clauses—as: *quam urbem statuo, vestra urbs est*, which is Caesar's favourite iteration. 3. The substantive may be expressed in the relative clause, but not in the antecedent one, the relative coming first—as: *quam urbem statuo, vestra est*. 4. As in the third method, the relative coming last. Both the third and fourth forms are rare. In this and similar instances, the circumstance of the substantive coming first seems to require special attention to it: 'the city which I am building—even it.'—574. *Agetur* = the proce *habebitur*, 'shall be esteemed—treated.'—576. *Afforet* = *adesset*. *Certos* = *fidus*, 'trusty (messengers).'

579. *Animum*, thus employed in reference to more than one, has parallels in verse 529; *Ter. Heaut.* 2, 4, 10; and 3, 3, 9. This is an example of the 'accusative of limitation.'—581. *Compellat*, 'earnestly

Omnia tuta vides, classem sociosque receptos.
 Unus abest, medio in fluctu quem vidimus ipsi
 Submersum; dictis respondent cetera matris.' 585
 Vix ea fatus erat, quum circumfusa repente
 Scindit se nubes et in aethera purgat apertum.
 Restitit Aeneas claraque in luce refulsit,
 Os humerosque deo similis; namque ipsa decoram
 Caesariem nato genetrix lumenque juventae 590
 Purpureum et laetos oculis afflarat honores:
 Quale manus addunt ebori decus, aut ubi flavo
 Argentum Pariusve lapis circumdatur auro.
 Tum sic reginam alloquitur, cunctisque repente
 Improvisus ait: 'Coram, quem quaeritis, adsum, 595
 Troius Aeneas, Libycis ereptus ab undis.
 O sola infandos Trojae miserata labores,
 Quae nos, reliquias Danaum terraeque marisque
 Omnibus exhaustos jam casibus, omnium egenos,
 Urbe, domo socias! grates persolvere dignas 600
 Non opis est nostrae, Dido, nec quidquid ubique est
 Gentis Dardaniae, magnum quae sparsa per orbem.
 Di tibi, si qua pios respectant numina, si quid
 Usquam justitia est et mens sibi conscia recti,
 Praemia digna ferant. Quae te tam laeta tulerunt 605
 Saecula? qui tanti talem genuere parentes?
 In freta dum fluvii current, dum montibus umbrae

addresses.'—583. *Receptos* = *servatos*: cf. verse 178.—584. *Unus*; that is, *Orontes*. See verse 113, &c.—585. See verse 390, &c.—587. *Scindit se, et purgat (se)*, 'opens and is dissipated.'—589. For this construction, see Zumpt, § 458.—590. *Lumen juventae purpureum*, 'the radiant bloom of youth.' *Purpureus* designates any brilliant colour, and is here applied to express inimitable beauty, dazzling as light: cf. *Ecl.* 9, 40; and *Hor. Od.* 4, 1, 10.—591. *Laetos oculis afflarat honores*, &c., 'had breathed a sprightly lustre on his eyes'; 'such beauty as the (artist's) hands give to ivory, or where silver or Parian marble are encased in yellow gold.' *Paros* is an island of the Cyclades, celebrated for its sparkling marble.—595. *Improvisus*, 'unexpected,' 'to the surprise' of all.—600. *Socias* = *vis sociare*, 'art willing to associate us in thy city (and) palace'; that is, art willing that we should participate in, &c.

601. *Non opis est nostrae*, 'is not in our power' = *non possumus*. Contrast: *non est opis nostrae, nec gentis Dardaniae, quidquid gentis Dardaniae est ubique; gentis quae sparsa est*.—603. *Si quid* = *aliquid*. It is not always hypothetic; but means also: 'as surely as.' It sometimes expresses a wish.—606. *Qui . . . parentes?* alludes to the well-grounded opinion, that hereditary qualities are transmitted to

Lustrabant convexa, polus dum sidera pascet,
 Semper honos nomenque tuum laudesque manebunt,
 Quae me cunque vocant terrae.' Sic fatus, amicum 610
 Ilionea petit dextra laevaue Serestum;
 Post alios fortemque Gyan fortemque Cloanthum.
 Obstupuit primo aspectu Sidonia Dido,
 Casu deinde viri tanto, et sic ore locuta est:
 'Quis te, nate dea, per tanta pericula casus 615
 Insequitur? quae vis immanibus applicat oris?
 Tunc ille Aeneas, quem Dardanio Anchisae
 Alma Venus Phrygii genuit Simoëntis ad undam?
 Atque equidem Teucrum memini Sidona venire,
 Finibus expulsum patriis, nova regna petentem 620
 Auxilio Beli: genitor tum Belus opimam
 Vastabat Cyprum, et victor ditione tenebat.
 Tempore jam ex illo casus mihi cognitus urbis
 Trojanae nomenque tuum regesque Pelasgi.
 Ipse hostis Teucros insigni laude ferebat, 625

offspring.—608. *Convexa* = *valles*. *Sidera pascet*. It was a dogma of the Epicureans, that the stars had what light they lost again supplied by fine emanations of vapour from the earth and sea. Lucretius says: *Aether sidera pascit*, 2, 232.—611. *Ilionea* = *Ἰλιονία*, the Ionic accusative.

614. *Casu tanto*, 'signal misfortune.' *Ore* is not pleonastic, but may be rendered: 'aloud.'—616. *Immanibus*, 'wild,' 'dangerous,' 'rugged.' This expression in Dido's mouth must refer to the nature of the shores, or to the tribes around; but cannot refer to her own Tyrians. *Applicat*, 'drives': cf. *appulit* in verse 377.—617. *Ille Aeneas*, 'that (illustrious) Aeneas.' This emphatic use of *ille* is frequent: cf. *A.* 2, 540; 4, 215; 5, 391. In *Dardanio* the *o* is not elided on account of the *arsis*. See METRICAL INDEX.—619. *Teucrum*. 'Teucer' being banished by his father from his native Salamis, founded another Salamis in Cyprus.—621. *Beli*. This name is probably the Latinised form of the Punic *BAL* = Hebrew *BAAL*, 'lord,' 'ruler.' Josephus says that the true name of Dido's father was *Mutgon* or *Matgen* (*Contra Apion*. 1, 18).

622. *Tenebat*, 'was holding.' Some critics have proposed the reading *premebat*, as in *A.* 7, 737, and 10, 54.—623. *Cognitus* is here an instance of protozeugma, a figure by which an adjective or participle agrees with the first substantive of a series, as in this passage; or a verb with the first nominative, as in *A.* 5, 343. An instance of mesozeugma occurs in *A.* 2, 460, *solitae naves*; and a hypozeugma in *Ecl.* 1, 58, 59, *cessabit turtur*.—624. *Pelasgi*: see INDEX. Homer considered the Pelasgi as Asiatics.—625. *Ipse hostis*, 'he though an enemy.' *Teucros* = *Trojanos*, so named from another Teucer (*A.* 3, 108), a king of Phrygia, by whom Dardanus was hospitably entertained on his journey from Samothrace to the Trojan land. The Teucer of verse 619 was son of Telamon and

Seque ortum antiqua Teucrorum ab stirpe volebat.
 Quare agite, O tectis, juvenes, succedite nostris.
 Me quoque per multos similis fortuna labores
 Jactatam hac demum voluit consistere terra.
 Non ignara mali miseris succurrere disco.' 630

Sic memorat; simul Aenean in regia ducit
 Tecta, simul divum templis indicit honorem.
 Nec minus interea sociis ad litora mittit
 Viginti tauros, magnorum horrentia centum
 Terga suum, pingues centum cum matribus agnos, 635
 Munera laetitiamque dii.

At domus interior regali splendida luxu
 Instruitur, mediisque parant convivia tectis:
 Arte laboratae vestes ostroque superbo,
 Ingens argentum mensis caelataque in auro 640
 Fortia facta patrum, series longissima rerum,
 Per tot ducta viros antiquae ab origine gentis.

Aeneas—neque enim patrius consistere mentem
 Passus amor—rapidum ad naves praemittit Achaten,
 Ascanio ferat haec, ipsumque ad moenia ducat. 645

Hesione, daughter of Laomedon. *Forebat*, 'used to extol.'—626. Having been banished by his father, Teucer mentions only his maternal ancestors. *Volebat se ortum*, 'was anxious to claim descent,' 'to be recognised as sprung' . . . —630. *Non ignara mali*, &c., 'having bitterly experienced misfortune myself, I am learning to succour the distressed.'

632. *Templis indicit*. In making Dido proclaim a public 'thanksgiving' for the arrival of Aeneas, Virgil adopts the customs of his own times rather than those of the heroic ages, during which, on the arrival of a guest, a victim was sacrificed, and partaken of in the house of the host: cf. verse 73.—633. *Nec minus interea*, 'meanwhile also.'—634. *Horrentia* (sc. *setis*), 'bristly.'—635. *Terga suum*, a periphrasis = *sues*. *Terga* thus frequently in poetry denotes the whole animal.—636. *Munera laetitiamque dii*. *Dii* in this defective line is very generally considered an archaic form for *disi*. But *dei* is another reading, which, as Bacchus was never styled simply *deus*, is objected to; we think without grounds, as his special designation might have formed part of the line had Virgil lived to complete it. With Forbiger we think that 'wine' could hardly have been omitted on so joyous an occasion. He connects this verse with 734.—637. *Splendida* may be taken adverbially with the verb = *splendide*.—639. *Arte laboratae vestes* (sc. *adsunt*), 'curiously wrought coverlets.' *Vestes* is used in this sense also in Hor. S. 2, 6, 103.—640. *Ingens*, 'in large quantities.' *Caelata*, 'chased.'

643. *Consistere*, 'to be at ease.'—644. *Rapidum* = *rapide*, 'in haste.'—645. Before *ferat* supply *ut* or *qui*, 'to report' these occurrences.

Omnis in Ascanio cari stat cura parentis.
 Munera præterea, Iliacis erepta ruinis,
 Ferre jubet, pallam signis auroque rigentem,
 Et circumtextum croceo velamen acantho,
 Ornatus Argivæ Helenæ, quos illa Mycenis, 650
 Pergama quum peteret inconcessosque Hymenæos,
 Extulerat, matris Ledaë mirabile donum
 Præterea sceptrum, Ilione quod gesserat olim,
 Maxima natarum Priami, colloque monile
 Baccatum, et duplicem gemmis auroque coronam. 655
 Haec celerans iter ad naves tendebat Achates.
 At Cytherea novas artes, nova pectore versat
 Consilia, ut faciem mutatus et ora Cupido
 Pro dulci Ascanio veniat, donisque furentem
 Incendat reginam, atque ossibus implicet ignem; 660
 Quippe domum timet ambiguum Tyriosque bilingues.
 Urit atrox Juno, et sub noctem cura recursat.
 Ergo his aligerum dictis affatur Amorem :—
 'Nate, meae vires, mea magna potentia, solus,
 Nate, patris summi qui tela Typhoia temnis, 665

See Zumpt, § 624, for this use of the subjunctive after *praemittit*.—
 646. *Cari*, 'fond.' *Stat*, 'is concentrated in.'—647. *Munera*, In
 Homer's age, the gifts of friendship were conferred by the entertainer
 on his unexpected guest; but here the guest is the donor.—648. *Pal-*
lam. The *palla*, as well as the *pallium* and the *palliolum*, was one piece
 of cloth, almost square, and more nearly resembled the Scotch plaid in
 shape and use than any modern garment of which we are aware. *Sig-*
nis auroque, a hendiadis for *signis aureis*, 'with figures formed of gold.'
 —649. *Circumtextum*, 'bordered round' with saffron-coloured acanthus.
Velamen, 'a band or fillet for the head,' FORBIGER.—650. *Argivæ*,
 'Grecian;' and *Mycenis*, for Sparta.—651. *Peteret* has the final syllable
 lengthened by the arsis. By zeugma, *peteret* must be rendered, 'was
 repairing to,' and 'contracting.' *Hymenæos* = *nuptias*: cf. *A.* 3, 328;
 and 4, 99.—652. *Ledaë*, wife of Tyndarus and mother of Helen.—
 654. *Maxima* (sc. *natu*), 'the eldest.' *Collo monile baccatum*, 'a pearl
 necklace.'—655. *Duplicem*, 'of two materials' (gold and jewels).—
 656. *Haec celerans*, 'hastening to procure and bring these things.' At
 verse 644, &c., he had received his orders.

657. *Cytheræa*. See verse 257, with note. *Artes* = *fraudes*, 'artifices.'
 —658. *Faciem et ora*, 'the whole appearance and features.'—659. *Furentem*,
 'impassioned.' Construe *donis* with *incendat*.—661. *Domum*
ambiguum, 'equivocating race.' *Bilingues*, 'treacherous.' Hence the
 proverb: *Punica fides*, 'faithlessness.'—662. *Urit atrox Juno*, 'fell
 Juno's rage torments her.'—664. Construe: *qui solus*.—665. *Tela*
Typhoia = *fulmina*, 'thunderbolts.' This epithet is applied to the
 thunderbolt, because Jupiter employed it to blast the giant Typhoeus.

Ad te confugio et supplex tua numina poscō.
 Frater ut Aeneas pelago tuus omnia circum
 Litora factetur, odiis Junonis iniquae,
 Nota tibi, et nostro doluisti saepe dolore.
 Hunc Phœnissa tenet Dido blandisque moratur 670
 Vocibus; et vereor, quo se Junonia vertant
 Hospitia; haud tanto cessabit cardine rerum.
 Quocirca capere ante dolis et cingere flamma
 Reginam meditor, ne quo se numine mutet;
 Sed magno Aeneae mecum teneatur amore. 675
 Qua facere id possis, nostram nunc accipe mentem:
 Regius accitu cari genitoris ad urbem
 Sidoniam puer ire parat, mea maxima cura,
 Dona ferens pelago et flammis restantia Trojae:
 Hunc ego, sopitum somno, super alta Cythera 680
 Aut super Idalium, sacrata sede recondam,
 Ne qua scire dolos, mediusve occurrere possit.
 Tu faciem illius noctem non amplius unam
 Falle dolo et notos pueri puer indue vultus,
 Ut, quum te gremio accipiet laetissima Dido 685
 Regales inter mensas laticemque Lyaeum,

and bury him under Mount Aetna.—666. *Numina* = *opem divinam*, 'divine aid.'—669. *Nota tibi* (*sc. sunt*), 'are things known to thee'; *nota* for *notum*, a Greek idiom, prevalent among tragic writers: its effect is intensive. *Nostro . . . dolore*, 'often hast thou sympathised with my grief.'—670. *Hunc* = *eum nunc*.—671. *Quo se vertant*, 'in what (Juno's hospitality) may eventuate.' Juno presided over Carthage; hence the epithet.—672. *Haud . . . rerum*, 'she will not be idle at so important a crisis.'—673. *Capere ante dolis*, 'to anticipate (the queen) by subtle means.'—674. *Ne* involves *ut non*, both qualifying *mutet*, but *ut* only qualifying *teneatur*. *Numine*, 'influence,' referring chiefly to Juno.—680. *Sopitum*. Perfect participles often indicate an action prior to that of the principal verb, and performed by the same agent. 'Having lulled him in profound sleep, I will lay,' &c. *Sopor* is the 'deep sleep' induced by intoxication, illness, or exhaustion; while *sonnus* is 'natural (sound) sleep.' *Super alta Cythera*. With reference to high places: *super* is = *ad* or *in*; of deep places: = *sub*; of wide places: = *per*. *Cythera*, *ἶδρυς*, n. pl. = τὰ Κίθρα, so used by Homer and Hesiod.—681. *Idalium* was a mountain, grove, and town of Cyprus; on the mountain was a temple sacred to Venus. *Sacrata sede*, 'in (my) temple.'—682. *Qua* (*sc. ratione* or *viā*). *Medius*, 'in the midst' (of the plot).—683. *Tu faciem falle dolo*, 'do thou artfully counterfeit his form.'—684. *Notos vultus*, 'looks natural to you.' *Puer*, '(since you are) a boy.'—686. *Laticem Lyaeum*, 'copious draughts of wine.' *Latices* properly means flowing water, and is sometimes, as here, applied to 'wine' copiously used. As to the use of the noun *Lyaeus* for its

Quum dabit amplexus atque oscula dulcia figet,
Occultum inspiret ignem fallasque veneno.'

Paret Amor dictis carae genitricis, et alas
Exuit, et gressu gaudens incedit Iuli. 690

At Venus Ascanio placidam per membra quietem
Irrigat, et totum gremio dea tollit in altos
Idaliae lucos, ubi mollis amaracus illum
Floribus et dulci aspirans complectitur umbra.
Jamque ibat dicto parens et dona Cupido 695
Regia portabat Tyriis, duce laetus Achate.

Quum venit, aulaeis jam se regina superbis
Aurea composuit sponda mediamque locavit;
Jam pater Aeneas et jam Trojana juvenus
Conveniunt, stratoque super discumbitur ostro. 700
Dant famuli manibus lymphas, Cereremque canistris
Expediunt, tonsisque ferunt mantelia villis.
Quinquaginta intus famulae, quibus ordine longam

adjective *Lyaeius*, cf. *Ursi Numidae*, Juv. 4, 99; and *heroes sensus*, Pers. 1, 69. In the sense of 'wine,' *Lyaeus* occurs in Hor. *Ode* 1, 7, 22; and *Epod.* 9, 38.—687. *Figet*, 'shall imprint.'—688. *Fallas veneno*, 'secretly infuse the poison.'

691. *At*. See verse 267, with note thereon. *Ascanio* is the *delicious comodi*. See Zumpt, § 405.—692. *Irrigat* = *diffundit*. The idea conveyed by *irrigat* is very beautiful—sleep descends upon Ascanius like the dew of night upon the face of nature. *Totum*, 'cherished,' 'softly laid.' See note on *sopitum*, in verse 680.—693. *Amaracus*, 'sweet marjoram,' a soporiferous plant which flourished best in Cyprus (*Plin. H. N.* 21, 11).—695. *Ibat*. Virgil preserves great exactness in the use of the tenses. In this verse *ibat*, and *portabat* in the next, mark what Cupid was doing at the time that Ascanius was slumbering in the perfumed groves of Idalium. *Parens*, present participle of *pareo*.—696. *Duce laetus Achate*, poetic = *habens Achatem ducem*: cf. note on verse 275.

697. *Aulaeis superbis*, 'in splendid robes.'—698. *Aurea* is scanned as a dissyllable, by synizesis: cf. *A.* 6, 280, and *G.* 4, 243. This more commonly occurs at the end of a verse. *Composuit se*, 'reclined.' With *mediam* repeat *se*. *Sponda*, being the mere frame of 'a couch,' requires the epithet (*aurea*) in order that it should convey the idea of furniture ornamented. *Mediam locavit*. The middle couch was considered the most honourable position. Observe the strict rendering of the times of *venit*, *composuit*, and *locavit*.—700. *Strato super ostro* = *super toro purpureo stragulâ tecto*, 'upon a purple-covered couch.' *Discumbitur*, impersonal, 'they take their places' on the different couches: observe the force of *dis*. Virgil speaks in accordance with Roman custom.—701. *Cerere*, by metonymy, 'bread': cf. *Ecl.* 5, 69. There are three sets of slaves here mentioned: one kind attends to the guests; another to the cooking; and a third to the banquet.—702. *Expediunt*, 'bring forth,' 'supply' the guests with. *Tonsis villis*, 'with close-shorn nap;' that is, 'smooth.'—703. *Longam penum*; that is, *per*

Cura penum struere et flammis adolere Penates;
 Centum aliae totidemque pares aetate ministri, 705
 Qui dapibus mensas onerent et pocula penant,
 Nec non et Tyrii per limina laeta frequentes
 Convenere, toris jussi discumbere pictis.
 Mirantur dona Aeneae, mirantur Iulum,
 Flagrantesque dei vultus simulataque verba, 710
 Pallamque et pictum croceo velamen acantho
 Praecipue infelix, pesti devota futurae,
 Expleri mentem nequit ardescitque tuendo
 Phoenissa, et pariter puero donisque movetur.
 Ille, ubi complexu Aeneae colloque pependit, 715
 Et magnum falsi implevit genitoris amorem,
 Reginam petit. Haec oculis, haec pectore toto
 Haeret; et interdum gremio fovet, inscia Dido,
 Insideat quantus miserae deus! At memor ille
 Matris Acidaliae paulatim abolere Sychaeum 720
 Incipit, et vivo tentat praevertere amore
 Jam pridem residues animos desuetaque corda.

longam seriem dapium dispositam.—704. *Penum* is of all genders, as well as of the second, third, or fourth declension. *Struere*, the nominative of the infinitive after the *erat* involved in *cura*. *Flammis adolere Penates*, alluding to the fact, that these deities were the guardians of the 'stores (*penae*) kept in the interior of the house;' and that in the ordinary operations necessary to render these fit for use, the *Penates* were exposed to the smoke of the hearth while these preparations were going on.—706. *Qui onerent*, 'who may load,' 'to load.' The common readings are *onerant* and *ponunt*. But as the words are descriptive of their province and duty, and not of their actual employment, the subjunctive is evidently correct.—708. *Picti* (*acu*), 'embroidered.'—710. *Flagrantes vultus* = *fulgentes oculos*, 'sparkling eyes.'

712. *Pesti futurae*, to the passion destined 'to be her bane:' cf. *A.* 4, 90; 5, 699; and 10, 55.—713. *Expleri mentem nequit*, 'cannot sufficiently gratify her desire.' See Zumpt, § 458.—714. *Movetur*, 'is delighted.'—716. *Magnum*, 'ardent.' *Falsi*, 'pretended.' *Implevit*, 'satisfied.'—717. *Haec* stands in opposition to *Aeneas* in verse 715.—718. *Haeret*, sc. *in puero*.—719. *Insideat*, from *insideo*, -ere. Wagner and Forbiger prefer this to Heyne's reading, *insidat* from *insido*, ire. Such a reading accords better with *gremio fovet*: 'verbum insidere querere, insidere motum indicat.'—720. *Acidaliae*, a surname of Venus, from the fountain *Acidalius*, in which she used to bathe with the Graces. *Abolere*, 'to efface (from her heart the remembrance of).'—721. *Vivo amore*, 'with affection for a living object,' or, 'with a lively active affection,' in opposition to *resides animos*. *Prævertere*, 'to pre-occupy;' that is, before a sense of duty to Sychaeus could return.—722. *Resides animos*, 'her dormant affections.'

Postquam prima quies epulis, mensaeque remotae,
 Crateras magnos statuunt et vina coronant.
 Fit strepitus tectis, vocemque per ampla volutant 725
 Atria; dependent lychni laquearibus aureis
 Incensi, et noctem flammis funalia vincunt.
 Hic regina gravem gemmis auroque poposcit
 Implevitque mero pateram, quam Belus et omnes
 A Belo soliti; tum facta silentia tectis:— 730
 'Jupiter—hospitibus nam te dare jura loquuntur—
 Hunc laetum Tyriisque diem Trojaque profectis
 Esse velis, nostrosque hujus meminisse minores.
 Adsit laetitiae Bacchus dator, et bona Juno.
 Et vos, O, coetum, Tyrii, celebrate faventes.' 735
 Dixit, et in mensam laticum libavit honorem,
 Primaque, libato, summo tenuis attigit ore;
 Tum Bitiae dedit increpitans. Ille impiger hausit
 Spumantem pateram, et pleno se proluit auro;
 Post alii proceres. Cithara crinitus Iopas 740
 Personat aurata, docuit quem maximus Atlas.

723. *Mensae*, here, as in verse 216, 'the dishes:' had the *tables* been removed, they could not have concluded with their libations, &c.—
 724. *Vina coronant*, 'crown the wine (cups) with garlands;' that is, 'put wreaths around the bowls;' or, in the Homeric sense, 'fill the cups to the brim:' cf. *Hom. Il.* 1, 469-70. Moore's melody, *Wreath the Bowl*, originated in the former idea, which we may infer from *A.* 3, 525, was Virgil's also. Besides, this was one of the elegant customs in our poet's time, 'to encircle the wine-goblets with a chaplet of flowers.'—725. *Fit . . . atria*, 'the bustling din ascends to the roofs, and they roll their voices through the ample hall.'—
 726. *Aureis*, by synizesis, a dissyllable, pronounced *au-rēs*: cf. verse 698.—730. *Belo*. See verse 160. *Soliti*, sc. *erant implere*.—731. *Dare jura* = *praeesse*, 'to protect.' *Loquuntur* = *dicunt* or *serunt* in prose.—733. *Velis*, 'mayest thou consent:' the verb *volo*, like *adsum*, is applied with special significance to the gods. See *adsit* in the next verse.

735. *Faventes*, 'heartily,' with joyous feelings.—736. *Laticum honorem*, 'a libation of wine.'—737. *Libato* (sc. *honore*), 'after the libation.' *Summo . . . ore*, 'just raised it to her lips.'—738. *Increpitans*; that is, *propinans*, 'drinking his health' she gave it to Bitias. *Impiger*, 'nothing loath.'—739. *Pleno se proluit auro*, 'drenched himself with a brimming wine-cup;' that is, drained at a draught the brimming golden bowl. This is opposed to *summo tenuis attigit ore* on the part of Dido.—740. *Crinitus*. In imitation of Apollo, bards 'wore long hair,' and roamed from place to place singing their compositions at the entertainments of the great, like the troubadours of the middle ages. Construe: *crinitus Iopas, quem maximus Atlas docuit, personat auratā citharā*.

Hic canit errantem lunam solisque labores;
 Unde hominum genus et pecudes; unde imber et ignes;
 Arcturum pluviasque Hyadas geminosque Triones;
 Quid tantum Oceano properent se tingere stiones 745
 Hiberni, vel quæ tardis mora noctibus obstet.
 Ingeminant plausu Tyrii, Troësque sequuntur.
 Nec non et vario noctem sermone trahebat
 Infelix Dido, longumque bibebat amorem,
 Multa super Priamo rogicans, super Hectore multa: 750
 Nunc, quibus Auroræ venisset filius armis;
 Nunc, quales Diomedis equi; nunc, quantus Achilles.
 Immo age et a prima dic, hospes, origine nobis
 Insidias, inquit, Danaum, casusque tuorum,
 Erroresque tuos; nam te jam septima portat 755
 Omnibus errantem terris et fluctibus aestas.

742. *Solis labores*, 'the eclipses of the sun.'—743. *Ignes*, 'the lighting.'—748. *Noctem sermone trahebat* = *sermonem trahebat per noctem*, HEYNE; or = *sermone terere noctem*, FORBIGER.—749. *Longum amorem* = *longus amoris haustus*.—750. *Super* = *de*. This line furnishes an example of the figure *epanalepsis*, the same word, *multa*, beginning and concluding the verse: another instance may be found in *A.* 12, 29.—751. *Auroræ filius*, 'Memnon.'—752. *Equi*, probably the 'steeds' of Rhesus. See verse 472—753. *Origine*. This does not refer to the origin of the war, the carrying away of Helen, but to the wiles of the Greeks in pretending to depart from Troy in order that they might introduce the wooden horse—the subject of the Second Book.—755. Construe: *nam septima aestas jam portat te (huc) errantem omnibus terris et fluctibus*. As here, the ablative is often used by poets where good prose would exhibit the accusative with a preposition.

LIBER II.

THE Second and Third Books are artfully contrived to give an account of the downfall of Troy, and the subsequent wanderings of Aeneas, till the time that we find him in the circumstances described in the First Book.

The Second Book comprises the destruction of Troy, as narrated by Aeneas in compliance with the wishes of Dido. After a brief introduction, 1-13, we have an account of the entrance into Troy of the wooden horse, full of armed men, with the treachery of Sinon, and the fate of Laocoön and his children, 13-249. Night comes, and

the Greeks descending from the horse, invade the city, 250-267. Aeneas, forewarned by a dream, and alarmed by the tumult, rushes into the conflict, the result of which is for some time doubtful, 268-401. The gods decide in favour of the Greeks, 402-437. Attack on Priam's palace, and death of Priam, 438-558. Aeneas, on his way homeward to save his father, is prevented by a vision from slaying Helen, 559-631. Anchises refuses to seek safety, but at last, encouraged by heavenly signs, consents, 632-704. The flight, 705-735. Creusa, the wife of Aeneas, is lost in the confusion, 736-746. Aeneas, returning in search of her to the city, finds it wholly occupied by the Greeks, 747-767. The shade of Creusa appears to him, consoles and counsels him to depart, 768-794. He returns to his father and followers, and takes shelter in Mount Ida, 795-804.

CONTIGUERE omnes, intentique ora tenebant.

Inde toro pater Aeneas sic orsus ab alto :—

‘ Infandum, Regina, jubes renovare dolorem ;
Trojanas ut opes et lamentabile regnum
Eruerint Danaï, quæque ipse miserrima vidi, 5
Et quorum pars magna fui. Quis, talia fando,
Myrmidonum, Dolopumve, aut dari miles Ulixi,
Temperet a lacrimis ? et jam nox humida coelo
Praecipitat, suadentque cadentia sidera somnos.
Sed si tantus amor casus cognoscere nestros, 10
Et breviter Trojæ supremum audire laborem ;
Quamquam animus meminisse horret, luctuque refugit,
Incipiam. Fracti bello, fatisque repulsi,
Ductores Danaum, tot jam labentibus annis,
Instar montis equum, divina Palladis arte, 15

1. *Contiguere* ; in translating, retain the force of *con* : ‘with one accord were still.’ *Ora*, oculos et vultus.

3. *Jubes renovare*. For this construction of *jubes* without the accusative (here *me*), see Zumpt, § 617.—4. *Ut* (how) *eruerint Danaï* depends on the idea involved in *jubes renovare dolorem*, ‘to renew my unutterable grief’ (by reciting) how the Greeks overturned the power of Troy and its doleful realms.—6. *Fando* is used in a general sense to denote ‘during the act of narrating,’ and to be considered active or passive according to the context ; here, probably active, *dum fatur* ; in line 81, passive, *dum aliquod narratum est, inter narrationes aliquas*.—7. The Myrmidones and Dolopes were Thessalians : the former, the immediate followers of Achilles ; the latter, of Phoenix, Achilles’s preceptor. *Ulixi*, gen. of *Ulixes* = *Ulysses* : as to this form, cf. *A.* 1, 30.—9. *Praecipitat* = *se praecipitat* : cf. *A.* 1, 234. Night commences its downward course into the ocean : it was past midnight.—12. *Horret*, ‘still shudders ;’ *refugit*, ‘has long recoiled from.’—14. *Tot* = ten.—15. The constructor of the horse was Epeos (264), taught by Pallas.

Aedificant, sectaque intexunt abiete costas.
 Votam pro reditu simulant: ea fama vagatur.
 Huc, delecta virâ sortiti corpora, furtim
 Includunt caeco lateri, penitusque cavernas
 Ingentes uteramque armato milite complent. 20
 'Est in conspectu Tenedos, notissima fama
 Insula, dives opura, Priami dum regna manebant;
 Nunc tantum sinus, et statio male fida carinis:
 Huc se provecti deserto in litore condunt.
 Nos abiisse rati, et vento petiisse Mycenae. 25
 Ergo omnis longo solvit se Teucra lucta:
 Panduntur portae; juvat ire, et Dorica castra
 Desertosque videre locos litusque relictum.
 Hic Dolopum manus, hic saevus tendebat Achilles;
 Classibus hic locus; hic acie certare solebant. 30
 Pars stupet innuptae donum exitiale Minervae,
 Et molem mirantur equi; primusque Thymoetes
 Duci intra muros hortatur, et arce locari;
 Sive dolo, seu jam Trojae sic fata ferebant.
 At Capys, et quorum melior sententia menti, 35
 Aut pelago Danaum insidias, suspectaque dona,
 Praecipitare jubent, subjectisque urere flammis;
 Aut terebrare cavas uteri et tentare latebras.
 Scinditur incertum studia in contraria vulgus.
 'Primus ibi ante omnes, magna comitante caterva, 40

—16. *Abiete*. Pronounce *abyete*.—19. *Caeco* (= *obscurus*) *lateri* is the explanation of *huc*: cf. *Ecl.* I, 54.

21. *Tenedos*, a small island off the coast of Mysia, opposite and near Troy.—25. *Abiisse eos*. See Zumpt, § 605. *Mycenae*, whence came Agamemnon. A wider sense is given to this word in *A.* I, 650.

26. *Teueria*, simply the Teucri, Trojani. See *A.* I, 625.—27. *Dorica* = *Peloponnesia* or *Graecia*, is not suitable to the epoch. It was nearly a century after the Trojan war that the name of the Dorians became famous in the Peloponnesus.—29. This is the language of the overjoyed Trojans—'in this place,' pointing to it (*δυσσχεῖς*). *Tendebat tentoria*.—31. *Stupet*, rapt amazement first; *mirantur*, then admiration. *Donum Minervae*, gen. not of but to.—32. *Thymoetes*, mentioned as one of the council of Priam (*Hom. Il.* 3, 146).—34. *Dolo*. According to Servius, he had a just cause of resentment against Priam, for having slain his wife and son.—35, &c. There were two separate proposals: 1. To destroy the horse, and that in two ways—some recommending that it should be hurled into the sea (*pelago*), and (hence the *que* of *subjectisque*) others, that it should be burned. 2. To examine its hollow depths.

Laocoön ardens summa decurrit ab arce;
 Et procul: "O miseri, quae tanta insania, cives?
 Creditis aevectos hostes? aut ulla putatis
 Dona carere dolis Danaûm? sic notus Ulixes?
 Aut hoc inclusi ligno occultantur Achivi, 45
 Aut haec in nostros fabricata est machina muros,
 Inspectura domos, venturaque desuper urbi;
 Aut aliquis latet error. Equo ne credite, Teucri.
 Quidquid id est, timeo Danaos et dona ferentes."
 Sic fatus, validis ingentem viribus hastam 50
 In latus, inque feri curvam compagibus alvum,
 Contorsit. Stetit illa tremens, utroque recusso
 Insonuere cavae gemitumque dedere cavernae.
 Et, si fata deûm, si mens non laeva fuisset,
 Impulerat ferro Argolicas foedare latebras; 55
 Trojaque nunc stares, Priamique arx alta manerea.
 'Ecce! manus juvenem interea post terga revinctum
 Pastores magno ad regem clamore trahebant
 Dardanidae; qui se ignotum venientibus ultro,

41. *Laocoön*, the priest of Neptune. See 202.—42. *Procul*. This indicates Laocoön's eager impatience, which is also shewn by his broken questions.—44. *Danaûm*, a name for the Greeks, properly of the Argives, from the Egyptian King Danaus, who, according to the poets, settled in Argos.—45. Similarly *Achivi*, properly the name, first of a Thessalian tribe, then of the inhabitants of Peloponnesus, and lastly of Achaia, is used to indicate all the Greeks generally.

48. *Error* = *dolus*, 'a stratagem,' something leading into 'error.'—49. *Et dona ferentes*, 'even in sacrificing to the gods;' for report assigned this destination to the horse: see verse 17. The horse would have been rather a strange gift for the Trojans themselves. Hence the proverbial use made of this verse rests upon an incorrect interpretation.—51. *Feri*, equi. See verse 818.—54. *Si fata deûm*. The most natural construction seems to be *non laeva* (in the sense of unpropitious) *fuissent*. But it may be *fata fuissent*, *voluissent*.—55. *Impulerat*, indicative, as if the effect had actually followed. A hypothesis precedes—the favour of the Fates and the acuteness of the Trojans. That granted as a fact (*si*, *sit*), the result is equally a fact. But the hypothesis is unfounded; the result, therefore, does not follow. This seems to be the *rationalis* of such expressions as those in which force is given to the statement, as if the result had been so nearly effected, that it had passed from the possible to the actual. See also Zumpt, § 519. Observe, moreover, the subjunctives which follow, *stares* and *maneras*. *Argolicas*. Properly Argolic, from Argos, but used for Graecae. See verses 44, 45. *Foedare*. See Zumpt, § 615.

57. *Juvenem*, Sinon (see verse 79), according to the post-Homeric poets, a relation of Ulysses.

Hoc ipsum ut strueret, Trojamque aperiret Achivis, 60
 Obtulerat, fidens animi, atque in utrumque paratus,
 Seu versare dolos, seu certae occumbere morti.

Undique, visendi studio, Trojana juvenus
 Circumfusa ruit, certantque illudere capto.
 Accipe nunc Danaûm insidias, et crimine ab uno 65
 Disce omnes.

Namque, ut conspectu in medio, turbatus, inermis,
 Constitit, atque oculis Phrygia agmina circumspexit :
 "Heu! quae nunc tellus," inquit, "quae me aequora
 possunt

Accipere? aut quid jam misero mihi denique restat, 70
 Cui neque apud Danaos usquam locus, et super ipsi
 Dardanidae infensi poenas cum sanguine poscunt?"

Quo gemitu conversi animi, compressus et omnis
 Impetus. Hortamur fari, quo sanguine cretus,
 Quidve ferat; memoret, quae sit fiducia capto. 75

Ille haec, deposita tandem formidine, fatur:—
 "Cuncta equidem tibi, Rex, fuerit quodcumque,
 fatebor

Vera," inquit; "neque me Argolica de gente negabo:
 Hoc primum; nec, si miserum Fortuna Sinonem
 Finxit, vanum etiam mendacemque improba finget. 80
 Fando aliquod si forte tuas pervenit ad aures
 Belidae nomen Palamedis, et incluta fama

60. *Hoc ipsum*, quod jam narrabo.—62. He knew that he ran the risk of certain death if he should not have an opportunity *versare dolos*. He was prepared for either contingency.—65. *Crimine*. Properly *crimen* is an accusation of guilt; thence it comes to signify guilt itself, with the motive, however, of that guilt being stated. Here it is obviously put for an example of proved villainy.—66. See A. 1, 534. *Omnes Danaos*.—68. The spondaic line marks Sinon's cautious gaze. *Phrygia*. Settlers from Phrygia colonised a portion of Mysia; hence here for Trojana.—69. That is: *quo confugiam?*—71. *Super = insuper*.

72. *Dardanidae*, a patronymic for the Trojans, from Dardanus. See A. 1, 621. *Poenas cum sanguine*, 'execution,' 'death.'—74. Observe the change of construction, *Hortamur fari*—(ut) *memoret*. His exclamations, 69–72, taken in connection with his voluntary surrender, inferred that, though a prisoner of war, he had hope of pardon.—75. *Fiducia*, 'ground of confidence,' circumstances which might lead him to hope of safety.

78. With *me* supply *esse*, 'that I am.'—82. *Palamedis*. A descendant of Belus (*Belidae*, the i anomalously long), the victim of the treachery of Ulysses, according to some of the post-Homeric poets.

Gloria; quem falsa sub prodicione Pelasgi
 Insontem, infando indicio, quia bella vetabat,
 Demisere neci; nunc cassum lumine lugent: 85
 Illi me cernitem, et consanguinitate propinquum,
 Pauper in arma pater primis huc misit ab annis.
 Dum stabat regno incolumis, regumque vigeat
 Conciliis; et nos aliquod nomenque decusque
 Gessimus: invidia postquam pellacis Ulixi— 90
 Haud ignota loquor—superis concessit ab oris,
 Afflictus vitam in tenebris luctuque trahebam,
 Et casum insontis mecum indignabar amici.
 Nec tacui, demens: et me, fors si qua tulisset,
 Si patrios unquam remeassem victor ad Argos, 95
 Promisi ultorem; et verbis odia aspera movi.
 Hinc mihi prima mali labes; hinc semper Ulixes
 Criminibus terrere novis; hinc spargere voces
 In vulgum ambiguas, et quaerere conscius arma.
 Nec requievit enim, donec, Calchante ministro— 100
 Sed quid ego haec autem nequidquam ingrata revolve?
 Quidve moror, si omnes uno ordine habetis Achivos,
 Idque audire sat est? Jamdudum sumite poenas;
 Hoc Ithacus velit, et magno mercentur Atridae.”
 ‘Tum vero ardemus scitari et quaerere causas, 105

See Ovid, *Met.* 13, 56-60.—83. *Falsa sub prodicione* = *sub falso crimine prodicionis*.—85. *Lumine* = *vita*.—87. *In arma*: that is, *ad bellum*. *Primis ab annis*, ‘from the first years of the war,’ DÜBNER.—88. *Dum* (*Palamedes*) *stabat incolumis regno* = *incolumi dignitate regia*. See *A.* 1, 268.—91. *Superas orae*, ‘the earth,’ opposed to the infernal regions.—94. *Tulisset*. The English idiom prevents us from seeing the full significance of this tense. *Promisi* is past, and at this past time the opportunity was conceived as completed (*past-perfect*) prior to the threatened revenge.—95. *Argos* (acc. of *Argo*), here Greece in general: cf. *Argolicus* at verse 55. *Palamedes* came from Euboea.—98. *Terrere*, the historic infinitive, which takes the place of the imperfect indicative. See Zumpt, § 599.—99. *Consciis* is often used alone in the sense of having the conscience laden with some evil deed or crime.—100. *Enim* may have the force of ‘in good truth;’ or, resolving *nec*, ‘arma adeptus est, non requievit enim.’ Calchas was the great soothsayer of the Greeks during the Trojan war. For this mode of speech, see *A.* 1, 135.—101. *Sed—autem*, a rare connection, especially when thus separated. May it not be that the idea *nequidquam ingrata* is referred to? There might be a motive to dwell on distasteful subjects, but not on those which were *nequidquam ingrata*.—102. *Quidve moror?* supply *vos hac oratione*.—103. *Jamdudum*, ‘it is now more than time.’—104. *Ithacus* for *Ithacensis*, ‘Ulysses:’ so in verses 122, 128. *Atridae*. See *A.* 1, 458.

Ignari scelerum tantorum, artisque Pelasgae.

Prosequitur pavitans, et ficto pectore fatur:—

“Saepe fugam Danaï Troja capiere relicta

Moliri, et longo fessi discedere bello:

Fecissentque utinam! saepe illos aspera ponti 110

Interclausit hiems, et terruit Auster euntes.

Praecipue, quum jam hic trabibus contextas acernis

Staret equus, toto sonuerunt aethere nimbi.

Suspensi Eurypyllum scitantem oracula Phoebi

Mittimus; isque adytis haec tristia dicta reportat: 115

Sanguine placastis ventos, et virgine caesa,

Quum primum Iliacas, Danaï, venistis ad oras:

Sanguine quaerendi reditus, animaque litandum

Argolica. Vulgi quae vox ut venit ad aures, 120

Obstupere animi, gelidusque per ima cucurrit

Ossa tremor, cui fata parent, quem poscat Apollo.

Hic Ithacus vatem magno Calchanta tumultu

Protrahit in medios; quae sint ea numina divum,

Flagitat; et mihi jam multi crudele caneant

Artificis scelus, et taciti ventura videbant. 125

Bis quinos silet ille dies, tectusque recusat

Prodere voce sua quemquam, aut opponere morti.

Vix tandem, magnis Ithaci clamoribus actus,

Composito rumpit vocem, et me destinat arae.

“Assensere omnes; et, quae sibi quisque timebat, 130

Unius in miseri exitium conversa tulere.

Jamque dies infanda aderat; mihi sacra parari,

Et salsae fruges, et circum tempora vittae.

Eripui, fateor, leto me, et vincula rupi;

Limosoque lacu per noctem obscurus in ulva 135

Delitui, dum vela darent, si forte dedissent.

111. *Euntes*, ‘in the very act of going.’—114. *Scitantem* = *mittimus Eurypyllum atque is scitatur*, &c.—116. Alluding to the detention of the ships at Aulis, where Iphigenia was sacrificed. See Ovid, *Met.* 13, 181-195.

121. *Parent mortem*.—124. *Caneant*, ‘predicted.’—126. *Quinos*. See A. 1, 313.—127. *Opponere* = *objicere*.

132. *Parari*. See verse 98.—133. *Salsae fruges*, mola salsa; see *Ecl.* 8, 82. It was sprinkled on the head of the animal to be sacrificed.—135. *Ulva*, according to Martyn, on *G.* 3, 165, is the same with typha, cat’s-tail or reed-mace, which ‘grows only where there is mud, and is tall enough to conceal any person.’—136. *Si forte*, even without having offered the sacrifice. *Dedissent* is not = *daturi essent* (as Wagner

Nec mihi jam patriam antiquam spes ulla videndi,
 Nec dulces natos, exoptatumque parentem;
 Quos illi fors et poenas ob nostra reposcent
 Effugia, et culpam hanc miserorum morte piabunt. 140
 Quod te, per superos, et conscia numina veri,
 Per, si qua est, quae restet adhuc mortalibus usquam,
 Intemerata fides, oro, miserere laborum
 Tantorum; miserere animi non digna ferentis."
 'His lacrimis vitam damus, et miserescimus ultro. 145
 Ipse viro primus manicas atque arcta levare
 Vincula jubet Priamus, dictisque ita fatur amicis:—
 "Quisquis es, amissos hinc jam obliviscere Graios;
 Noster eris; mihi quae haec edisserere vera roganti : 149
 Quo molem hanc immanis equi statuere? quis auctor?
 Quidve petunt? quae religio? aut quae machina belli?"
 Dixerat. Ille, dolis instructus et arte Pelasga,
 Sustulit exutas vinclis ad sidera palmas:—
 "Vos, aeterni ignes, et non violabile vestrum
 Testor numen," ait; "vos, arae, ensesque nefandi, 155
 Quos fugi, vittaeque deum, quas hostia gessi:
 Fas mihi Graiorum sacrata resolvere jura,
 Fas odisse viros, atque omnia ferre sub auras,
 Si qua tegunt; teneor patriae nec legibus ullis.
 Tu modo promissis maneat, servataque serves, 160
 Troja, fidem, si vera feram, si magna rependam."
 "Omnis spes Danaum, et coepti fiducia belli,
 Palladis auxiliis semper stetit. Impius ex quo

interprets), but if perchance 'they should (at some future time) have set sail.'—139. According to this reading (others read *ad poenas*), *quos* is in apposition with *poenas*, 'as a satisfaction.' *Fors et = forsitan etiam*.—141. *Quod* refers to the previous narrative, as a ground for what follows: 'In these circumstances.'—142. *Per (fidem), si qua est*, &c., the sentence being interrupted, *fides* is expressed in the relative member only. As an example of a similar construction in prose, cf. Liv. 23, 9.—143. *Per intemeratam fidem*.

145. *Et—ultro*. *Et* seems to have the force of our 'ay, even unasked.'—151. The questions *quae religio? aut . . . belli?* are only a fuller development of the general question *quidve petunt?*—157. *Fas*. What is ordained or permitted by Heaven. From the connection of this passage with *teneor*, &c., *fas* evidently implies *est*: Heaven permits, and no (human) laws of country now bind me.—159. *Nec ullis = nullis*.—160. *Promissis maneat = promissis stes*, the usual formula.—161. *Rependam, pro vita et libertate*.

163. *Stetit*. *Stare*, in such expressions, means, 'to rest upon.'—

Tydides sed enim, scelerumque inventor Ulixes,
 Fatale aggressi sacrato avellere templo. 165
 Palladium, caesis summae custodibus arcis,
 Corripuere sacram effigiem, manibusque cruentis
 Virgineas ausi divae contingere vittas:
 Ex illo fluere ac retro sublapsa referri
 Spes Danaûm, fractae vires, aversa deae mens. 170
 Nec dubiis ea signa dedit Tritonia monstris.
 Vix positum castris simulacrum: arsere coruscae
 Luminibus flammae arrectis, salsusque per artus
 Sudor iit; terque ipsa solo—mirabile dictu!—
 Emicuit, parmamque ferens, hastamque trementem. 175
 Extemplo tentanda fuga canit aequora Calchas;
 Nec posse Argolicis excindi Pergama telis,
 Omina ni repetant Argis, numenque reducant,
 Quod pelago et curvis secum avexere carinis.
 Et nunc, quod patrias vento petiere Mycenae, 180
 Arma deosque parant comites, pelagoque remenso
 Improvisi aderunt. Ita digerit omina Calchas.
 Hanc pro Palladio, moniti, pro numine laeso,
 Effigiem statuere; nefas quae triste piaret.
 Hanc tamen immensam Calchas attollere molem 185
 Roboribus textis, coeloque educere, jussit;
 Ne recipi portis, aut duci in moenia possit,
 Ne populum antiqua sub religione tueri.

164. *Sed enim.* See A. 1, 19. *Sed* hujus auxilia deperdiderant *impius enim*.—165. *Fatale*; *fated*, pregnant with fate—not *fatal*. For the seizure of the Palladium, fastened down with chains, see Ovid, *Mét.* 13, 337, &c.—166. *Palladium*, 'the statue of Pallas,' on the possession of which depended the fate of the city.—167. *Manibus cruentis*. See verse 717, &c.—169. *Ex illo* refers to *ex quo tempore* (verse 163). *Fluere*, &c. A metaphor from a vessel borne back by the receding of a river.—171. *Ea signa dedit*, id significavit. *Tritonia*. A name for Pallas, from her worship at the Lake Tritonia, in Libya, near which, according to some legends, she first appeared.—173. *Luminibus, oculis*.—177. *Argolicis*. See verse 55. *Pergama*. Pergamus (neut. in the plural) was properly the citadel of Troy.—178. *Numen*, the favour of Heaven.—179. *Avexere*, indicative; therefore a remark of Sinon's.—180. *Mycenae*. See A. 1, 283.—182. *Omina*. Those derived from the Palladium.—184. *Quae piaret*, ut ea piaret.—185. *Tamen* has reference to an idea involved in the previous statement. Though they erected the horse, and left it here as an expiatory offering, yet it was necessary to prevent its introduction into Troy as a second Palladium.—186. *Coelo*, dat. = *ad coelum*.—187. *Ne—aut*, refer to one idea, the possible introduction of the horse—*ne* to another consequent thereon.—188. *Antiqua sub*

Nam, si vestra manus violasset dona Minervae,
 Tum magnum exitium—quod di prius omen in ipsum
 Convertant!—Priami imperio Phrygibusque futurum :
 Sin manibus vestris vestram ascendisset in urbem, 192
 Ultro Asiam magno Pelopea ad moenia bello
 Venturam, et nostros ea fata manere nepotes.”
 ‘Talibus insidiis perjurique arte Sinonis 195
 Credita res; captique dolis lacrimisque coactis
 Quos neque Tydides, nec Larissaeus Achilles,
 Non anni domuere decem, non mille carinae.
 ‘Hic aliud majus miseris multoque tremendum
 Objicitur magis, atque improvida pectora turbat. 200
 Laocoön, ductus Neptuno sorte sacerdos,
 Sollemnes taurum ingentem mactabat ad aras.
 Ecce autem gemini a Tenedo, tranquilla per alta—
 Horresco referens—immensis orbibus angues
 Incumbunt pelago, pariterque ad litora tendunt: 205
 Pectora quorum inter fluctus arrecta jubaeque
 Sanguineae exsaperant undas: pars cetera pontum
 Pone legit, sinuatque immensa volumine terga.
 Fit sonitus spumante salo. Jamque arva tenebant,
 Ardentesque oculos suffecti sanguine et igni, 210

religione, ‘according to the ancient rites observed in the temple of Minerva, whence the Palladium had been carried away.’ The enormous machine being to remain before the city, these conservative rites could not be applied to it.—189. After *nam* there is implied some such idea as *praedixit*, involved in the previous *jussit*. Observe *violasset, ascendisset*; the contingency is spoken of as completed when looked forward to from a past time, otherwise *violavit*.—190. *Ipsam (vatem)*, ‘Calchas.’—191. *Phrygibus*. See verse 68. *Futurum*, supply *esse censebat*.—193. *Pelopea*, from Pelops, the eponymous hero of the Peloponnesus, father of Atreus; his walls simply mean the cities of Greece.

197. *Larissaeus*, from Larissa, a town in Thessaly, near the district whence Achilles came.

199. An incident admirably introduced and told, and the subject of a celebrated piece of statuary, known by the name of the Laocoön. *Majus*, than the horse and Sinon’s capture; that is, as it seemed to them.—200. *Improvida*, an epithet applied to *pectora* by prolepsis, indicating the effect of this trouble. *Turbat*. So that they were less able to form a correct judgment as to what they should do with the horse.—201. *Ductus sorte*. This was not unusual in the choice of priests. Neptune was one of the tutelary gods of Troy.—203. *Gemini*, with *pariterque* (205), indicates their combined motion. *Per alta*. *Alta* is seldom used for *altum* (mare).—208. *Legit*, ‘slewy traversed.’ *Sinuat terga*, in *sinus terga* plicat.—210. *Oculos suffecti*. See *Ecl.* 1, 52, &c.

Sibila lambebant linguis vibrantibus ora.
 Diffugimus visu exsangues. Illi agmine certo
 Laocoönta petant; et primum parva duorum
 Corpora natorum serpens amplexus uterque
 Implicat, et miseros morsu depascitur artus: 215
 Post, ipsum, auxilio subeuntem ac tela ferentem,
 Corripiunt, spirisque ligant ingentibus; et jam,
 Bis medium amplexi, bis collo squamea circum
 Terga dati, superant capite et cervicibus altis.
 Ille simul manibus tendit divellere nodos, 220
 Perfusus sanie vittas atroque veneno;
 Clamores simul horrendos ad sidera tollit:
 Quales mugitus, fugit quam saucius aram
 Taurus, et incertam exoussit cervice securim.
 At gemini lapsu delubra ad summa dracones 225
 Effugiunt, saevaeque petunt Tritonidis arcem,
 Sub pedibusque deae, clipeique sub orbe, teguntur,
 Tum vero tremefacta novus per pectora cunctis
 Insinuat pavor; et scelus expendisse merentem
 Laocoönta ferunt, sacrum qui cuspide robur 230
 Laeserit, et tergo sceleratam intorserit hastam.
 Ducendum ad sedes simulacrum, orandaque divae
 Numina conclamant.
 Dividimus muros, et moenia pandimus urbis;
 Accingunt omnes operi, pedibusque rotarum 235
 Subjiciunt lapsus, et, stuppea vincula collo

212. *Agmine*. See *A.* 5, 90.—216. *Post*, postea.—217. The richness of vocables deserves notice: *orbibus*, *volumine*, *spiris*.—218. *Bis*. Their size is to be inferred from this, that though two folds were round his waist and two round his neck, their necks and heads rose above his. *Circumdati collo*, the ordinary construction; *circumdati terga*, *Ecl.* 1, 52.—221. *Vittas*. Even the sacred fillet could not protect him.—223. *Quales mugitus*. *Clamores* tales, *quales mugitus* taurus saucius tollit.—225. *Delubra summa*, 'the temple of the citadel.'—226. *Tritonidis*. See verse 171. This increased the probability of Sinon's tale. The serpent was sacred to Pallas.—227. There still existed, therefore, in this temple another statue of Minerva besides the Palladium carried off by Diomedes and Ulysses.—229. *Insinuat*, intransitive, as in *Cic. De Or.* 1, 20. The usual expression is *expendere poenam sceleris*: cf. *A.* 11, 258.—230. *Qui laeserit*. This subjunctive marks the ground on which the popular opinion pronounced Laocoön's doom as deserved.—'inasmuch as he.'—233. *Conclamant*; *con*, all with one voice.—234. *Et* gives an intensive force—'we break down the walls; yea, we throw open the battlements.'—235. *Accingunt se*. See the full form, *A.* 1, 210, and note. *Rotarum*

Intendunt. Scandit fatalis machina muros,
 Foeta armis. Pueri circum, innuptaeque puellae,
 Sacra canunt, funemque manu contingere gaudent:
 Illa subit, mediaeque minans illabitur urbi. 240
 O patria! O divûm domus Ilium! et incluta bello
 Moenia Dardanidûm! quater ipso in limine portae
 Substitit, atque utero sonitum quater arma dedere;
 Instamus tamen, immemores, caecique furore,
 Et monstrum infelix sacrata sistimus arce. 245
 Tunc etiam fatis aperit Cassandra futuris
 Ora, dei jussu non umquam credita Teucris.
 Nos delubra deûm miseri, quibus ultimus esset
 Ille dies, festa velamus fronde per urbem.
 'Vertitur interea coelum, et ruit oceano Nox, 250
 Involvens umbra magna terramque polumque,
 Myrmidonumque dolos: fusi per moenia Teucrici
 Conticuique; sopor fessos complectitur artus.
 Et jam Argiva phalanx instructis navibus ibat
 A Tenedo, tacitae per amica silentia lunae 255
 Litora nota petens, flammis quum regia puppis
 Extulerat; fatisque deûm defensus iniquis,
 Inclusos utero Danaos et pinea furtim
 Laxat claustra Sinon. Illos patefactus ad auras
 Reddit equus, laetique cavo se robore promunt 260

lapsus: rotas labentes.—237. *Fatalis*. See verse 165.—238. *Pueri*, &c. As to a virgin goddess.—240. The onward progress of the horse is described. *Subit*, ascending at the entrance; *illabitur*, gentle motion onward, when in the middle of the city; *substitit*, stoppages at the gate of the citadel; *sistimus*, its arrival there.—242. *Dardanidûm* = *Dardanidarum*.—244. *Immemores*, 'without reflecting.'—246. *Fatis*, dative = *ad fata* (*canenda*). *Cassandra*. A daughter of Priam, who obtained from Apollo the gift of prophecy, but with the condition mentioned in the next verse. Hence her name is still used to indicate any one who truthfully foretells evil, but is not believed.—248. *Miseri—quibus esset*. The subjunctive marks in what respect they were wretched—'inasmuch as.' Their real misery is contrasted with their rejoicings.

250. A peaceful picture, to heighten the effect of the description of the subsequent tumult. Heaven is represented as a concave sphere rolling round—the night-heaven rises from the ocean.—252. *Per moenia* = *per urbem*.—254. All indicative of preparation.—255. The moon's light (see verse 340) was favourable to the Greeks, unless, with some, we make *silentia lunae* to mean a time when the moon was obscured. See verse 860. Tradition was that Troy was captured at full moon.—259. *Laxat*. Liberans *Danaos laxat claustra*.

Thessandrus Sthenelusque duces, et dirus Ulixes,
 Demissum lapsi per funem, Acamasque, Thoasque,
 Pelidesque Neoptolemus, primusque Machaon,
 Et Menelaus, et ipse doli fabricator Epeos.
 Invadunt urbem somno vinoque sepultam; 265
 Caeduntur vigiles, portisque patentibus omnes:
 Accipiunt socios, atque agmina conscia jungunt.
 'Tempus erat, quo prima quies mortalibus aegris
 Incipit, et dono divûm gratissima serpit:
 In somnis, ecce! ante oculos moestissimus Hector 270
 Visus adesse mihi, largosque effundere fletus;
 Raptatus bigis ut quondam, aterque cruento
 Pulvere, perque pedes trajectus lora tumentes.
 Hei mihi, qualis erat! quantum mutatus ab illo
 Hectore, qui redit exuvias indutus Achilli; 275
 Vel Danaûm Phrygios jaculatus puppihus ignes!
 Squalentem barbam, et concretos sanguine crines,
 Vulneraque illa gerens, quae circum plurima muros
 Accepit patrios. Ultro flens ipse videbar
 Compellare virum, et moestas expromere voces:— 280
 "O lux Dardaniae! spes O fidissima Teucrûm!
 Quae tantae tenuere morae? quibus Hector ab oris
 Expectate venis? ut te post multa tuorum
 Funera, post varios hominumque urbisque labores,
 Defessi aspicimus! quae causa indigna serenos 285
 Foedavit vultus? aut cur haec vulnera cerno?"
 Ille nihil; nec me quaerentem vana moratur;
 Sed, graviter gemitus imo de pectore ducens:
 "Heu! fuge, nate dea, teque his," ait, "eripe flammis.
 Hostis habet muros; ruit alto a culmine Troja. 290

263. *Neoptolemus* or *Pyrrhus*, son of Achilles, and consequently grandson of *Peleus (Pelides)*. *Primus*. Foremost in the descent, or perhaps first in his profession as a physician.—265. *Urbem*. From the citadel.—267. *Jungunt (sibi)* = *adjuvant*.

268. *Aegris* = *dolens* in Homer, an epithet applied to those 'who live in pain.'—270. *Hector*—the well-known hero of Troy, son of Priam, whom Achilles having slain, dragged thrice at his chariot round the walls of Troy (according to Virgil, *A.* 1, 484).—275. *Exuvias*. Hector had slain and spoiled Patroclus, who wore the armour of Achilles.—276. *Jaculatus*, after he had darted.—278. *Construe: circum muros*.—279. *Ipse*. 'I as well as he.'—287. The reader must have discovered that such words as *dixit* are frequently left to his mind to supply, as in *ille nihil*. *Nec moratur*; that is, by answering my idle questions.

Sat patriæ Priamæque datum. Si Pergamæ deam
 Defendi possent, etiam hac defensa fuissent.
 Sacra snosque tibi commendat Troja Penates:
 Hos cape fatorum comites; his moenia quæere,
 Magna pererrato statues quæ denique ponto." 295
 Sic ait, et manibus vittas Vestamque potentem
 Aeternumque adytis effert penetralibus ignem.
 'Diverse interea miscentur moenia luctu;
 Et magis atque magis, quamquam secreta parentis
 Anchisæ domus arboribusque oblecta recessit, 300
 Clauescent sonitus, armorumque ingruit horror.
 Excutor somno, et summi fastigia tecti
 Ascensu supero, atque arrectis auribus asto:
 In segetem veluti quum flamma furentibus anstris
 Incidit, aut rapidus montano flumine torrens 305
 Sternit agros, sternit sata lacta, boumque labores,
 Præcipitesque trahit silvas; stupet inscius altes
 Accipiens sonitum saxi de vertice pastor.
 Tum vero manifesta fides, Danaûmque patescunt
 Insidiae. Jam Deiphobi dedit ampla ruinam, 310
 Vulcano superante, domus: jam proximes ardet
 Ucalegon: Sigea igni freta lata reincent;
 Exoritur clamorque virûm clangorque tabarum.
 Arma amens capio; nec sat rationis in armis;
 Sed glomerare manum bello, et concurrere in arcem 315

291. *Sat patriæ datum*; that is, enough has been done to save it.—
 292. *Si possent* implies a negative—'if they could be defended, which they could not be.' Such is the force of the imperfect subjunctive in similar constructions. *Hac (= mea)*, raising his hand as he speaks.—
 297. *Aeternum*; because the fires of Vesta were never allowed to die out. Hector is represented as giving Aeneas these sacred things which he had saved from the holy place of Vesta's temple, *adytis penetralibus*.

298. *Miscentur luctu*, turbantur variis formis luctus.—300. Two circumstances rendered the house of Anchises sequestered (*recessit*)—it was far separated from other houses, and it stood among trees.—
 302. *Excutor*, excutio me: with the force of a Greek middle verb.—
 304, &c. A striking simile, where the feelings of Aeneas, while listening to the frightful tumult, are likened to those of a shepherd hearing the roar of flames, or of a swollen torrent.—307. *Inscius*, because ignorant of the cause.—309. *Fides*; referring probably to Sinon; and ironical, as in the expression *Punica fides*.—310. *Deiphobi*, a son of Priam. See *A.* 6, 495, &c.—311. *Vulcano = igne*. See *Ecl.* 5, 69; *A.* 1, 177, and numerous similar passages.—312. *Sigea*. A promontory near Troy, named Sigeum, gives name here to the adjoining sea (*freta*). *Lata*, 'in all their breadth.'—315. *Bello*, the dative, 'for the fight.'

Gens secūs ardent animi. Feror itaque montem
 Praecipitant; pulchrumque mori succurrit in armis.
 'Ecce autem telis Panthus elapsus Achivum,
 Pandrus Othryades, arcis Phœbique sacerdos,
 Sacra manu, victosque deos, parvumque nepotem 320
 Ipse trahit, cursuque amens ad limina tendit.
 "Quo res summas loco, Panthu? quam prendimus arcem?"
 Vix ea fatus eram, gemitu quum talia reddit:—
 "Venit summa dies et ineluctabile tempus.
 Dardaniae. Fuimus Troes; fuit Ilium, et ingens 325
 Gloria Teucrorum. Ferus omnia Jupiter Argos
 Transtulit: incensa Danaï dominantur in urbe:
 Ardens armatos mediis in moenibus astans
 Fundit equus, victorque Sinon incendia miscet
 Insultans. Portis alii bipatentibus adsunt, 330
 Millia quot magnis umquam venerere Mycenis:
 Obsedere alii telis angusta viarum
 Oppositi: stat ferri acies macrone corusco
 Stricta, parata neci: vix primi proelia tentant
 Portarum vigiles, et caeco Marte resistunt." 335
 Talibus Othryadae dictis, et numine divum,
 In flammās et in arma feror, quo tristis Erinyes,
 Quo fremitus vocat, et sublatus ad aethera clamor.
 Addunt se socios Rhipheus, et, maximus armis,
 Epytus, oblati per lunam, Hypanisque Dymasque, 340

317. *Pulchrumque*, &c.; that is, *occurrit animo, pulchrum esse mori in armis*: cf. G. 4, 218.—321. *Ad limina*, 'towards the house of Aeneas.'
 —322. *Quo loco* = the French *où en est?* 'what is become of?' *Res summa*. The public safety was the chief concern. *Quam prendimus arcem?* 'what citadel do we now occupy (literally, "take")?' There was only one priest in Troy, and his flight announced to Aeneas that the citadel was in the hands of the enemy.—325. *Fuimus*, et non amplius sumus.—326. *Argos* = *ad Graecos*, 'to the Greeks.'—328. *Moenibus*; referring to the fortifications of the citadel in which the horse now was. See verse 234.—329. *Miscere* is used in reference to actions directed towards several points at once, or in rapid succession.—331. (*Tot*) *millia* quot. The number of Greeks who entered the gates seemed to equal that which set out from Greece at the commencement of the war.—333. *Oppositi*, sc. *fugientibus Trojanis*.—334. *Primi*. Those first exposed to their attack.—335. *Caeco Marte* = *nocturna pugna*, 'a fight in which the combatants could not distinguish each other.'—337. *Erinyes* = *Ἐρινύς*, a term designating some one of the goddesses instigating to, and punishing crime; known to the Latins by the name *Dirae* or *Furiae*.—339. *Addunt se*. This indicates a voluntary act on their part.—340. *Per lunam*. See verse 255.

Et lateri agglomerant nostro, juvenisque Coroebus,
 Mygdonides. Illis ad Trojam forte diebus
 Venerat, insano Cassandrae incensus amore,
 Et gener auxilium Priamo Phrygibusque ferebat,
 Infelix! qui non sponsae praecepta furentis 345
 Audierit.
 Quos ubi confertos audere in proelia vidi,
 Incipio super his:—"Juvenes, fortissima frustra
 Pectora, si vobis audentem extrema cupido
 Certa sequi, quae sit rebus fortuna, videtis: 350
 Excessere omnes, adytis arisque relictis,
 Di, quibus imperium hoc steterat; succurritis urbi
 Incensae: moriamur, et in media arma ruamus.
 Una salus victis, nullam sperare salutem."
 Sic animis juvenum furor additus. Inde, lupi cen 355
 Raptores atra in nebula, quos improba ventris
 Exegit caecos rabies, catulique relictis
 Faucibus expectant siccis; per tela, per hostes
 Vadimus haud dubiam in mortem, mediaeque tenemus
 Urbis iter: nox atra cava circumvolat umbra. 360
 Quis cladem illius noctis, quis funera fando
 Explicet, aut possit lacrimis aequare labores?
 Urbs antiqua ruit, multos dominata per annos;
 Plurima perque vias sternuntur inertia passim
 Corpora, perque domos, et religiosa deorum 365
 Limina. Nec soli poenas dant sanguine Teucri:

341. *Agglomerant* = *se adjungunt*. See *A.* 1, 234. Foolish and rash.
 —342. *Mygdonides*, from his father Mygdon. *Forte*. He did not
 come by chance, but it so chanced that his coming to marry Cas-
 sandra (see verse 246) was contemporaneous with these events.—
 344. *Gener*, applied to one who wished to be Priam's son-in-law.
 See *Ed.* 8, 16.—345. *Furentis*, 'in prophetic ecstasy.'—346. *Audierit*.
 See *A.* 1, 338; 2, 248.—347. *Audere in* = *audentem*, or *audacia inces-*
sum esse ad proelia (subeunda).—348. *Super his*, 'on the subject of
 our present enterprise.'—349. (*Me*) *audentem extrema*.—352. *Di*.
 Referring to the Roman notion, that the tutelary gods forsook a
 doomed city or nation. *Quibus*, dative. See verse 163.—356. *Improba*.
 The force of *improbus* in such expressions—here applied to hunger.
 —is what deprives of all sense of right and wrong; reckless.—
 359. *Vadimus*—*tenemus*; both imply steady resolution.—360. *Nox*.
 See verse 255.

362. Observe the succession of *explicet*, *possit aequare*. *Aequare lacri-*
mis, to shed all the tears necessary.—364. *Inertia*, 'those who do not
 defend themselves, old people, women, and children.'

Quondam etiam victis redit in praeordia virtus,
 Victoresque cadunt Danaï. Crudelis ubique
 Luctus, ubique pavor, et plurima mortis imago.

‘Primus se, Danaûm magna comitante caterva, 370

Androgeus offert nobis, socia agmina credens
 Inscius, atque ultro verbis compellat amicis:—

“Festinate, viri; nam quae tam sera moratur
 Segnities? alii rapiunt incensa feruntque

Pergama: vos celsis nunc primum a navibus itis?” 375

Dixit; et extemplo—neque enim responsa dabantur

Fida satis—sensit medios delapsus in hostes.

Obstupuit, retroque pedem cum voce repressit.

Improvisum aspris veluti qui sentibus anguem

Pressit humi nitens, trepidusque repente refugit 380

Attollentem iras, et caerula colla tumentem;

Haud secus Androgeus visu tremefactus abibat:

Irruimus, densis et circumfundimur armis,

Ignarosque loci passim, et formidine captos,

Sternimus. Aspirat primo fortuna labori. 385

Atque hic, successu exsultans animisque, Coroebus,

“O socii! qua prima,” inquit, “Fortuna salutis

Monstrat iter, quaque ostendit se dextra, sequamur;

Mutemus clipeos, Danaûmque insignia nobis

Aptemus: dolus, an virtus, quis in hoste requirat? 390

Arma dabunt ipsi.” Sic fatus, deinde comantem

Androgei galeam, clipeique insigne decorum,

Induitur, laterique Argivum accommodat ensem.

Hoc Rhipheus, hoc ipse Dymas, omnisque juvenus

Laeta facit; spoliis se quisque recentibus armat. 395

367. *Quondam*, aliquando.—369. *Plurima*. Death in many a varied form.

373. *Sera*. *Seros reddens*.—375. *Vos*; emphatic.—377. *Sensit delapsus*, for *se delapsus esse*. This is according to the Greek usage. See Zumpt, § 612.—378. Both *pedem* and *cum voce* refer to *repressit*: so our English, to check the step and speech.—379. *Aspris* for *asperis*.—380. *Pressit, refugit*; and *abibat* (verse 382). In the simile the man has started back at the moment the picture is taken. Androgeus was retreating.—381. *Attollentem iras*, ‘working up his fury;’ that is, ‘working himself into fury.’—386. *Coroebus*. See verse 341.—388. *Ostendit se dextra* in prose would be *ostendit se dextram*, ‘propitious.’—391. *Deinde*. After participles we often find adverbs indicating the succession of the action, such as *deinde*, *sic*, *tum*, which are grammatically redundant. The style, however, is coloured or animated by them.—395. *Recentibus*,

Vadimus immixti Danaïs haud numine nostro,
 Multaque per caecam congressi proelia noctem
 Conserimus; multos Danaëum demittimus Orco.
 Diffugiunt alii ad naves, et litora cursu
 Fida petunt; pars ingentem formidine tarpi 400
 Scandunt rursus equum, et nota conduntur in alæ.
 'Heu! nihil invitis fas quemquam fidere divi!
 Ecce! trahebatur passis Priamæia virgo
 Crinibus a templo, Cassandra, adytisque Minervæ,
 Ad coelum tendens ardentia lumina frustra: 405
 Lumina—nam teneras arcebant vincula palmas.
 Non tulit hanc speciem furiata mente Corœbus,
 Et sese medium injecit periturus in agmen.
 Consequimur cuncti, et densis incurrimus armis.
 Hic primum ex alto delubri culmine telis 410
 Nostrorum ebruimur, oriturque miserrima caedes
 Armorum facie, et Graiarum errore jubaram.
 Tum Danaï, gemitu atque ereptæ virginis ira,
 Undique collecti invadunt; accerrimas Ajax,
 Et gemini Atridae, Dolopumque exercitus omnis: 415
 Adversi raptō cœu quondam turbine venti
 Confligunt, Zephyrusque, Notusque, et lætus Eois
 Eurus equis: stridunt silvæ, saevitque tridenti
 Spumeus atque imo Nereus ciet æquora fundo.
 Illi etiam, si quos obscura nocte per umbram 420
 Fudimus insidiis, totaque agitavimus urbe,

recenter acquisitis.—396. *Numine nostro*; referring either to the images of the gods on the armour (*clipei insignis decorum*, 392), or, rather, meaning against the will of our gods. See verse 402.—396. *Orco*, a name for the death-god Pluto.—401. *Conduntur* (with the force of the Greek middle voice), *se condunt*.

402. *Invitis divi*, the ablative absolute. With *fas* supply *est*.—405. *Lumina*. See verse 173.—407. *Corœbus mente furiata non*, &c.—409. *Consequimur*. *Con*, to accompany him. *Armes* = *denso agmine*.—410. *Primum*, the first check we received. *Delubri*. The temple of Minerva (425), from which Cassandra was being dragged (403), and in the citadel.—412. *Jubaram*. See *comantem*, verse 391.—414. *Ajax*; that is, *Ajax Oileus*. The great Ajax was dead; see *A.* 1, 41.—415. *Atridae*. See *A.* 1, 458. *Dolopum*. See verse 7.—416. *Turbine*. The *tarbo* is represented as a mass, the bursting of which occasions the storm. There is a suppressed comparison. The onslaught of the Greeks is like a whirlwind's fury.—417. *Eois*. From the region of the morning; from *ior*. See *A.* 1, 488.—418. *Equis*: cf. *Hor. Od.* 1, 3, 44.—419. *Nereus*, one of the sea-gods. The *trident* is properly the *insigne* of Neptune.—421. *Insidiis*; the *false armour*.—

Apparent; primi clipeos, mentitaque tela,
 Agnoscunt, atque ora sono discordia signant.
 Illicet obruimur numero: primasque Coroebus
 Penelei dextra, divae armipotentis ad aram, 425
 Procumbit; cadit et Rhipeus, justissimus unus
 Qui fuit in Teucris et servantissimus aequi:
 Dis aliter visum: pereunt Hypanisque Dymasque,
 Confixi a sociis; nec te tua plurima, Panthu,
 Labentem pietas, nec Apollinis infula texit. 430
 Iliaci cineres, et flamma extrema meorum,
 Testor, in occasu vestro nec tela nec ulla
 Vitavisse vices Danaûm; et, si fata faissent,
 Ut caderem, meruisse manu. Divellimur inde:
 Iphitus et Pelias mecum; quorum Iphitus aevo 435
 Jam gravior, Pelias et vulnere tardus Ulixi;
 Protinus ad sedes Priami clamore vocati.
 'Hic vero ingentem pagnam, ceu cetera nusquam
 Bella forent, nulli tota morentur in urbe,
 Sic Martem indomitum, Danaosque ad tecta ruentes 440
 Cernimus, obsessumque aeta testudine limen.
 Haerent parietibus scalae, postesque sub ipsos
 Nituntur gradibus, clipeosque ad tela sinistris
 Protecti objiciunt, prensant fastigia dextris.
 Dardanidae, contra, turres ac tecta domorum 445
 Culmina convellunt: his se, quando ultima cernunt,

422. *Primi*. Tum primum. *Mentita*. The perfect participles of certain deponent verbs are sometimes used in a passive sense. See Zumpt, § 632.—423. *Ora* . . . *signant*, 'they observe that our appearance is not consistent with our language;' or 'that our language differs in sound from their own.'—425. Observe the full force of the epithet *armipotens*; 'though armed,' Minerva could no longer protect her sanctuary.—426. *Rhipeus*. See verse 339. *Unus*, with respect to integrity. See A. 1, 15.—428. *Dis*, &c. The notion is, that had the gods regarded him with the favour which man deems due to integrity, they would not have permitted his death.—429. *Sociis*. Trojanis. *Panthu*. See verse 318.—430. *Infula*. See verse 221.—433. *Vitavisse* me. This omission of the accusative when the leading and the infinitive verb have the same subject, is not uncommon in poetry, but should not be imitated in prose.—434. *Manu*, a mild expression for *audacia et fortitudine pugnandi*.

439. *Nulli*. As if the whole city did not witness scenes of death.—440. *Martem*. See verse 335.—442. *Parietibus*, pronounced *paryētibus*. The whole picture is full of life.—443. *Nituntur*. A change of subject from that to *haerent* in the previous line. *Ad* = *adversus*.—446. *Hic*, *turribus*, &c. *Ultima*, 'their end.'

Extrema jam in morte parant defendere telis ;
 Auratasque trabes, veterum decora alta parentum,
 Devolvunt : alii strictis mucronibus imas
 Obsedere fores ; has servant agmine denso. 450
 Instaurati animi, regis succurrere tectis,
 Auxilioque levare viros, vimque addere victis.
 ' Limen erat, caecaeque fores, et pervius usus
 Tectorum inter se Priami, postesque relict
 A tergo ; infelix qua se, dum regna manebant, 455
 Saepius Andromache ferre incommitata solebat
 Ad soceros, et avo puerum Astyanacta trahebat.
 Evado ad summi fastigia culminis, unde
 Tela manu miseri jactabant irrita Teuceri.
 Turrin, in praecipiti stantem, summisque sub astra 460
 Eductam tectis, unde omnis Troja videri,
 Et Danaûm solitae naves, et Achaïa castra,
 Aggressi ferro circum, qua summa labantes
 Juncturas tabulata dabant, convellimus altis
 Sedibus, impulimusque ; ea, lapsa repente, ruinam 465
 Cum sonitu trahit, et Danaûm super agmina late
 Incidit. Ast alii subeunt ; nec saxa, nec ullum
 Telorum interea cessat genus.
 ' Vestibulum ante ipsum, primoque in limine, Pyrrhus
 Exsultat, telis et luce coruscus aëna : 470
 Qualis ubi in lucem coluber, mala gramina pastus,

447. *Telis*, as weapons of offence.—450. *Obsederunt*, posted themselves before.—451. *Animi nobis*.

454. Aeneas describes a secret (*caecae*) passage by a private (*relict*) door at the back, which formed a communication between the part of Priam's palace where the king himself resided, and that where dwelt Hector, with his wife Andromache and his son Astyanax, sometimes called Scamandrius.—457. *Soceros*, 'Priam and Hecuba'.—458. *Evado*, per has fores.—459. *Tela*. See verse 447.—460. *In praecipiti*, with reference to the Greeks below.—463. *Ferro*, 'iron levers.' *Labantes juncturas*, 'joints more easily shaken'.—464. *Dabant, convellimus*, a good instance of the distinction between the imperfect and perfect tenses. The state of the tower was continuous, the tearing it up was a single act.

469. *Pyrrhus*. See verse 263.—470. *Coruscus* expresses brightness in flashes, glittering where there is a play of light without shade. Hence its beautiful application to a wood (*A. l.* 164), whose leaves glitter in the sunlight, or vibrating branches give tremulous motion to the sunbeams.—471. Construe *in lucem* with *convolvit* in verse 474 ; but being too far from the verb, the same idea is repeated at the end of one of the terms, *ad solem*, verse 475. *Mala*, venenosa. *Pastus*. *Pasco* is used intransitively, as in *Ecl.* 3, 96 ; or transitively—'to furnish' with

Frigida sub terra tumidum quem bruma tegebat,
 Nunc, positis novus exuviis, nitidusque juvena,
 Lubrica convolvit, sublato pectore, terga,
 Arduus ad solem, et linguis micat ore trisulcis. 475
 Una ingens Periphas, et equorum agitator Achillis,
 Armiger Automedon; una omnis Scyria pubes
 Succedunt tecto, et flammæ ad culmina jactant.
 Ipse inter primos correpta dura bipenni
 Limina perrumpit, postesque a cardine vellit 480
 Aeratos; jamque excisa trabe firma cavavit
 Robora, et ingentem lato dedit ore fenestram.
 Apparet domus intus, et atria longa patescunt;
 Apparent Priami et veterum penetralia regum,
 Armatosque vident stantes in limine primo. 485
 'At domus interior gemitu, miseroque tumultu,
 Miscetur; penitusque cavæ plangoribus aedes
 Feminæ ululant: ferit aurea sidera clamor.
 Tum pavidæ tectis matres ingentibus errant,
 Amplexæque tenent postes, atque oscula figunt. 490
 Instat vi patria Pyrrhus; nec claustra, neque ipsi
 Custodes sufferre valent: labat ariete crebro
 Janua, et emoti procumbunt cardine postes.
 Fit via vi: rumpunt aditus, primosque trucidant
 Immissi Danai, et late loca milite complent. 495
 Non sic, aggeribus ruptis quum spumeus amnis
 Exiit oppositasque evicit gurgite moles,
 Fertur in arva furens cumulo, camposque per omnes
 Cum stabulis armenta trahit. Vidi ipse furentem

food'—*Ecl.* I, 78; and its passive sometimes, as here, deponently, and followed by the accusative—'to feed upon.'—473. Alluding to the fact in natural history, that the serpent repeatedly casts its skin in summer.—476. In the ancient war-chariots, the warrior was accompanied by a charioteer, whose main business it was to manage the chariot, as subservient to the active combatant. Virgil makes the charioteer of Achilles the armour-bearer of his son.—477. *Scyria*; from *Scyros*, one of the Cyclades.—479. *Ipse*, Pyrrhus.—480. Compare verse 469 with 485, and it will be found that Aeneas is here speaking of the *limen* of the *vestibulum*.—485. *Limine primo*, of the inner part of the palace, *domus interior*.

487. *Penitus*, in the inmost recesses.—489. *Errant*; a strong expression—'lose their way.'—490. *Oscula*. Bidding them farewell.—492. *Ariete*, pronounced in three syllables, *ar-yē-tē*.—493. *Janua*. See verses 480, 485.—496. *Non sic*; non annis tanto cum impetu furit.—498. *Cumulo*. Compare *A.* I, 105.

Cæde Neoptolemum, geminosque in limine Atridas : 500
 Vidi Hecubam, centumque nurus, Priamumque per aras
 Sanguine foedantem, quos ipse sacraverat, ignes.
 Quinquaginta illi thalami, spes tanta nepotum,
 Barbarico postes auro spoliisque superbi,
 Procuuere; tenent Danaï, qua deficit ignis. 505

‘Formidat et, Priami fuerint quæ fata, requiraa.
 Urbis ubi captae casum, convulsaque vidit
 Limina tectorum, et medium in penetralibus hostem;
 Arma diu senior desueta trecentibus ævo
 Circumdat nequidquam humeria, et inutile ferrum 510
 Cingitur, ac densos fertur merituros in hostes.

‘Aedibus in mediis, nudoque sub ætheris axe,
 Ingens ara fuit, juxtaque veterrima laurus,
 Incumbens aræ, atque umbra complexa Penates.
 Hic Hecuba et natae nequidquam altaria circum, 515

Praecipites atra cœu tempestate columbae,
 Condensæ, et diuam amplexæ simulacra, sedebant.
 Ipsum autem sumptis Priamum juvenilibus armis
 Ut vidit: “Quæ mens tam dira, miserrime conjux,
 Impulit his cingi telis? aut quo ruis?” inquit. 520

“Non tali auxilio, nec defensoribus istis
 Tempus eget; non, si ipse meus nunc afforet Hector.
 Huc tandem concede; hæc ara tuebitur omnes,
 Aut moriere simul.” Sic ore effata, recepit
 Ad sese, et sacra longævum in sede locavit. 525

501. *Hecubam*, the wife of Priam. *Nurus*; filias (quinquaginta) et nurus (quinquaginta).—503. Cf. Hom. *Il.* 6, 243.—504. *Barbarus* and *barbaricus* have frequently in the Greek and Latin poets the peculiar signification of *Phrygian*. *Barbarico*. Virgil here follows the Greeks in the application of this epithet to Trojan gold, though it may be that the allusion is to spoils taken by the Trojans from the *barbari*.

509. *Diu senior desueta*. The position of these words shews that the long disease arose from his age.

512. There was a *vestibulum*; then the palace, forming a square, with its spacious rooms, and in the middle a court, open to the sky, where, as was usual in ancient houses, stood an altar to the Penates. *Aræ*. See *A.* 1, 90.—515. The position of *nequidquam* next *altaria* indicates the impious cruelty of the Greeks; even the altars were no protection.—519. *Quæ mens tam dira impulit*. Such expressions are equivalent to *est tam dira ut impellat*.—521. *Non: defensoribus eget* from the previous sentence is involved, without the *istis*. *Non eget* infers that their safety is beyond all hope, as we would say of a dead man, he *needs* no help now.—524. *Ore*. See *A.* 1, 614.

- ‘Ecce autem, elapsus Pyrrhi de caede, Pelites,
Unus natorum Priami, per tela, per hostes,
Porticibus longis fugit, et vacua atria lustrat
Sancius; illam ardens infesto vulnere Pyrrhus
Insequitur, jam jamque manu tenet, et premit hasta. 530
Ut tandem ante oculos evasit et ora parentum,
Concidit, ac multo vitam cum sanguine fudit.
- Hic Priamus, quamquam in media jam morte tenetur,
Non tamen abstinet, nec voci iraeque pepercit :—
“At tibi pro scelere,” exclamat, “pro talibus ausis, 535
Di, si qua est coelo pietas, quae talia curet,
Persolvant grates dignas, et praemia reddant
Debita, qui nati coram me cernere letum
Fecisti, et patrios foedasti funere vultus.
At non ille, satum quo te mentiris, Achilles 540
Talis in hoste fuit Priamo; sed jura fidemque
Supplicis erubuit, corpusque exsangue sepulcro
Reddidit Hectoreum, meque in mea regna remisit.”
Sic fatus senior, telumque imbelles sine ictu
Conjecit; rauco quod protinus aere repulsum, 545
Et summo clipei nequidquam umbone pependit.
Cui Pyrrhus: “Referes ergo haec, et nuntius ibis
Pelidae genitori: illi mea tristia facta,
Degeneremque Neoptoleum, narrare memento.
Nunc morere.” Hoc dicens, altaria ad ipsa trementem
Traxit, et in multo lapsantem sanguine nati, 551

529. *Vulnere*: the poets sometimes use *vulnus* for *telum*, by which the wound is inflicted.—530. The chase is here most graphically described by the present tenses, and *jam jamque*.—531. *Evasit*, ‘reached,’ ‘arrived.’—533. *Media morte*; death is represented as a band encompassing him on all sides.—535. *At tibi*; emphatic. ‘To thee, at least—whatever may be the fate of the other Greeks.’—536. *Coelo*. See A. 1, 378, to ascertain how in heaven there may be *pietas*.—537. *Grates, praemia*, ironically = *poenas*.—540. Priam denies it to be possible that the murderous Pyrrhus can be a son of the noble-minded Achilles, who restored to him the body of Hector.—541. *In hoste*. The ordinary construction is *hostem*. Sallust especially is fond of the ablative in such constructions.—542. *Erubuit*, literally, ‘blushed at’ the rights of the suppliants; that is, ‘respected them.’—544. *Sine ictu*, ‘without (being able to strike) a blow.’—546. *Umbone*, the boss or centre of the shield, which projected. It sometimes terminated in a spike, which might, as here, catch a dart, so as to cause it to dangle from it.—547, &c. Similarly in Shakespeare. Richard, annoyed at the taunts of Henry VI., says: ‘Down, down to hell; and say—I sent thee thither.’—548. *Pelidae*, ‘Achilles.’ *Tristia*, ‘fatal’ (to thee).—550. *Ipsa*. Expressive of the

Implicuitque comam laeva, dextraque cornuscum
 Extulit ac lateri capulo tenuis abdidit ensem.
 Haec finis Priami fatorum : hic exitus illum
 Sorte tulit, Trojam incensam, et prolapsa videntem 555
 Pergama, tot quondam populis terrisque superbum
 Regnatorem Asiae. Jacet ingens litore truncus,
 Avulsumque humeris caput, et sine nomine corpus.
 ' At me tum primum saevus circumstetit horror.
 Obstupui ; subiit cari genitoris imago, 560
 Ut regem aequaeuum crudeli vulnere vidi
 Vitam exhalantem : subiit deserta Creusa,
 Et direpta domus, et parvi casus Iuli.
 Respicio, et, quae sit me circum copia, lustrō.
 Deseruere omnes defessi, et corpora saltu 565
 Ad terram misere, aut ignibus aegra dedere.
 ' Jamque adeo super unus eram ; quum limina Vestae
 Servantem, et tacitam secreta in sede latentem,
 Tyndarida aspicio : dant clara incendia lucem
 Erranti, passimque oculos per cuncta ferenti. 570
 Illa, sibi infestos eversa ob Pergama Teucros,
 Et poenas Danaum, et deserti conjugis iras,
 Praemetuens, Trojae et patriae communis Erinys,
 Abdiderat sese, atque aris invisā sedebat.
 Exarsere ignes animo : subit ira cadentem 575

impiety of the deed.—555. *Sorte*, fate.—556. *Populis*, dative, instead of the usual genitive, governed by *regnatorem*.—557. *Asiae*, in the Roman sense, of the sea-board (principally) of Asia Minor. The *truncus* and *caput* make the *corpus*.—558. *Sine nomine*, 'nameless,' so to speak, by the loss of his head.

559. Aeneas had forgotten his father. The mental law of association recalled him now for the first time.—562. *Creusa*, 'the wife of Aeneas.'—563. *Domus*, the final *us* long by the arsis.—564. Aeneas seems still to be on the house-top, and, while in no situation to render assistance, to have beheld the fatal scene in the court below.—565. *Deseruere* ; 'have forsaken me.'—566. *Ignibus aegra*. The position of the words indicates that their fate was in consequence of their weariness. The twenty-two lines following were rejected, we are told, by the critics who reviewed the *Aeneid* for Augustus, because inconsistent with A. 6, 517, &c., and to avoid the slur cast upon Aeneas for his projected violence to a woman.

567. Aeneas leaves the palace, and wanders homewards.—569. *Tyndarida*. See A. 1, 652.—570. *Erranti*. In the confusion of the hour, he lost his way. See verse 489.—572. *Conjugis*, Menelaus.—573. *Erinys*. See verse 337.—574. *Aris*, 'on the steps of the altar.' *Invisā*, non visa.

Ulcisci patriam, et sceleratas sumere poenas.
 "Scilicet hæc Spartam incolumis, patriasque Mycenæ,
 Aspiciet, partoque ibit regina triumpho?
Conjugiumque, domumque, patres, natosque videbit,
 Iliadum turba et Phrygiis comitata ministris? 580
 Occiderit ferro Priamus? Troja arserit igni?
 Dardanium toties sudarit sanguine litus?
 Non ita. Namque, etsi nullum memorabile nomen
 Feminea in poena est, nec habet victoria laudem,
 Exstinxisse nefas tamen, et sumpsisse merentis 585
 Laudabor poenas; animumque explesse iuvabit
 Ultricis flammæ, et cineres satiasse meorum."
 'Taliam jactabam, et furiata mente ferebar;
 Quum mihi se, non ante oculis tam clara, videndam
 Obtulit, et pura per noctem in luce refulsit 590
 Alma parens, confessa deam, qualisque videri
 Coelicolis et quanta solet; dextraque prehensum
 Continuit, roseoque hæc insuper addidit ore:—
 "Nate, quis indomitas tantus dolor excitat iras?
 Quid furis? aut quonam nostri tibi cura recessit? 595
 Non prius aspicias, ubi fessum ætate parentem
 Liqueris Anchisen? superet conjuxne Creïsa,
 Ascaniusque puer? quos omnes undique Graiæ
 Circum errant acies; et, ni mea cura resistat,

576. *Sceleratas, scelorum*.—577, &c. This represents the current of his thoughts. *Spartam*, the home of Menelaus, her husband. *Mycenæ, Graeciam*. See A. 1, 650.—579. *Conjugium = conjugem*, 'Menelaus,' who was at Troy. *Patres = parentes*; her father Tyndarus was dead. *Natosque*, Nicostratus and Hermione. This line, which the poet could not have written, is rightly suppressed by Wagner.—580. *Comitata*. See A. 1, 312.—581. *Occiderit*. The action is regarded as completed at a future time, represented by *ibit*.—583. *Memorable nomen*, glory, honour.—584. *Victoria de femina*.—585. Note *laudabor exstinxisse*, the resolution of which seems to be, *laudes habebō exstinxisse*, construed as a genitive. *Nefas = nefarium*; and *merentis = a merente*.—587. *Flammæ*. See A. 1, 215.

590. *Pura*, ut coelesti. *Per noctem*, night though it was.—591. *Qualis*, as to beauty and general appearance; 592, *quanta*, as to majesty.—593. *Roseo*. See A. 1, 402; *Ecl.* 9, 40.—594. *Tantus excitat*, tantus ut excitet. See verse 519.—595. *Nostri cura*, 'thy love for me,' which would have made thee feel thy duties towards thy father.—599. *Resistat, tulerint*. The English idiom requires a close attention to the precise meaning of these tenses. The completion of their destruction is a contingency only prevented by (*ni*) another act in the course of being now realised, and also expressed contingently: 'My present resistance

Jam flammæ tulerint, inimicus et hauserit ensis. 600
 Non tibi Tyndaridis facies invisa Lacaenae,
 Culpatusve Paris; divûm inclementia, divûm,
 Has evertit opes, sternitque a culmine Trojam.
 Aspice: namque omnem, quæ nunc obducta tæenti
 Mortales hebetat visus tibi, et humida circum 605
 Caligat, nubem eripiam: tu ne qua parentis
 Jussa time, neu praeceptis parere recusa.
 Hic, ubi disiectas moles avulsæque saxis
 Saxa vides, mixtoque undantem pulvere fumum,
 Neptunus muros, magnoque emota tridenti 610
 Fundamenta quatit, totamque a sedibus urbem
 Eruit. Hic Juno Scaæas sævissima portas
 Prima tenet, sociumque furens a navibus agmen,
 Ferro accincta, vocat.
 Jam summas arces Tritonia, respice, Pallas 615
 Inædit, nimbe effulgens et Gorgone sæva.
 Ipse Pater Danaïs animas viresque secundas
 Sufficit; ipse deos in Dardana suscitât arma.
 Eripe, nate, fugam, finemque impone labori.
 Nusquam abero, et tutum patrio te limine sistam." 620
 Dixerat; et spissis noctis se condidit umbris.
 Apparent diræ facies, inimicaque Trojæ
 Numina magna deûm.
 'Tum vero omne mihi visum considerare in ignes
 Ilium, et ex imo verti Neptunia Troja: 625
 Ac veluti, summis antiquam in montibus ornum
 Quum, ferro accisam crebrisque bipennibus, instant
 Ernuere agricolæ certatim; illa usque minatur,

alone prevents the present completion of their destruction.' In English, we use past tenses in hypotheses—'Were it not that my care opposes, by this time the flame would have.'—601. *Lacaenae*. See verse 577.
 —605. *Humida*, from its position, is not a mere epithet, but indicates the cause of the darkness.—606. *Tu*, emphatic. *Parentis*, feminine.
 —612. The Scaean gate of Troy was the one next the sea.—615. *Tritonia*. See verse 171.—616. *Gorgone*. Medusa's head, which turned into stone every one who looked on it, was placed on the breastplate or shield of Pallas.—617. *Pater*, Jupiter.—621. *Dixerat* has the force of, 'she finished speaking.'—622. *Apparent*. This vision is masterly both in conception and execution.—623. *Numina deûm*, the gods exerting their power.

624. *Mihi*, a me.—625. *Neptunia*, Neptune (and Apollo) had built Troy.—626. *Veluti*, Troja ruit *veluti*, &c.—627. *Accisam*, not cut through, but partially. *Crebris*, expressing blow close following blow.

Et trunefacta comam concusso vertice nutat;
 Valneribus donec paulatim evicta supremum 630
 Congenuit, traxitque jugis avulsa ruinam.
 Descendo, ac, ducente deo, flammam inter et hostēs
 Expedior; dant tela locum, flammæque recedunt.
 'Atque, ubi jam patriæ perventum ad limina sedis,
 Antiquasque domos, genitor, quam tollere in altos 635
 Optabam primum montes, primumque petebam,
 Abnegat excisa vitam producere Troja,
 Exsiliumque pati.—"Vos O! quibus integer ævi
 Sanguis," ait, "solidæque suo stant robore vires,
 Vos agitate fugam. 640
 Me si coelicolæ voluissent ducere vitam,
 Has mihi servassent sedes. Satis una, superque,
 Vidimus excidia, et captæ superavimus urbi.
 Sic, O sic positam affati discedite corpus.
 Ipse manu mortem inveniam; miserebitur hostis, 645
 Exuviasque petet. Facilis jactura sepulcri.
 Jam pridem invisus divi, et inutiles, annos
 Demoror, ex quo me divum pater, atque hominum rex,
 Fulminis afflavit ventis, et contigit igni."
 Talia perstabat memorans, fixusque manebat. 650
 Nos contra, effusi lacrimis, conjuxque Cretisa,
 Ascaniusque, omnisque domus, ne vertere secum
 Cuncta pater, fatoque urgenti incumbere vellet.

630. *Supremum*, used adverbially.—632. *Descendo ex ævo*. *Deo*, generically a deity, without reference to sex, as in *A.* 7, 498.

638. *Ævi* for *ævo*, a Greek construction. See Zumpt, § 437.—

639. *Suo*, in opposition to the external aid by which the old man was to be sustained.—640. *Agitate*, 'prepare,' 'deliberate;' supply *animo*.—642. *Una*; an instance of the plural of *unus*. Anchises refers to the previous capture of Troy by Hercules.—643. *Superavimus*, having the force and the construction of *superfuimus urbi*.—644. *Sic*, without further entreaty, they were to leave him as he was, and consider him already dead. For the use of perfect participles, see *A.* 1, 680. The resolution of this sentence would be, *ponite et affatini, deum discedite. Affati*, in allusion to the last farewell. See *A.* 1, 218.—645. Alternative. 'Either I shall slay myself; or, the enemy, partly through pity, partly for the sake of spoil, will slay me.'—646. In his insane grief, he regards as slight the loss even of a tomb—a fate above all others dreaded by the ancients.—648. *Demoror annos*, 'I am retarding the years.'

649. He had been struck by a flash of lightning for revealing that Venus was the mother of Aeneas.—651. *Nos contra*, sc. *instabimus*.—652. *Vertere* = *evertere*, *perdere*.—653. *Urgenti incumbere*, 'to push

Abnegat; inceptoque, et sedibus haeret in isdem.
 Rursus in arma feror, mortemque miserrimus opto: 655
 Nam quod consilium, aut quæ jam fortuna dabatur?
 "Mene efferre pedem, genitor, te posse relicto
 Sperasti? tantumque nefas patrio excidit ore?
 Si nihil ex tanta Superis placet urbe relinqui,
 Et sedet hoc animo, perituraeque addere Trojæ 660
 Teque tuosque juvat; patet isti janua leto;
 Jamque aderit multo Priami de sanguine Pyrrhus,
 Gnatum ante ora patris, patrem qui obtruncat ad aras.
 Hoc erat, alma parens, quod me per tela, per ignes
 Eripis, ut mediis hostem in penetralibus, utque 665
 Ascanium, patremque meum, juxtaque Creüsam,
 Alterum in alterius mactatos sanguine cernam?
 Arma, viri, ferte arma: vocat lux ultima victos.
 Reddite me Danais; sinite instaurata revisam
 Proelia. Nunquam omnes hodie moriemur inulti." 670
 'Hinc ferro accingor rursus, clipeoque sinistram
 Insertabam aptans, meque extra tecta ferebam.
 Ecce autem, complexa pedes, in limine conjux
 Haerebat, parvumque patri tendebat Iulum:—
 "Si periturus abis, et nos rape in omnia tecum; 675
 Sin aliquam expertus sumptis spem ponis in armis,
 Hanc primum tutare domum. Cui parvus Iulus,
 Cui pater, et conjux quondam tua dicta relinquitur?"
 'Talia vociferans gemitu tectum omne replebat;
 Quum subitum dictuque oritur mirabile monstrum: 680
 Namque manus inter, moestorumque ora parentum,
 Ecce! levis summo de vertice visus Iuli

what is advancing with sufficient rapidity.' *Incumbere*. To (lean on so as to) bring on our heads.—657. The address of Aeneas to his father.—658. *Sperasti*. See *Ecl.* 8, 28.—659. *Si sedet*. With the indicative marking a fact, *since*.—661. *Isti*, the demonstrative pronoun of the second person.—663. See verse 550.—669. *Instaurata*, instaurem et. See verse 644.—670. *Nunquam hodie*, a curious use of a general and a specific term of time together. See *Ecl.* 3, 49.

671. The tenses here deserve attention. *Accingor*, the historic present; Aeneas *girds* on his sword. That finished, all the other actions are incompleting: he *was in the act of* fitting on his shield, and rushing out, and his wife *was in the act of* clinging to him, and holding out Iulus, and filling the house with her wailings, when *oritur*, verse 680, another historic present.

681. Our expressions are: *in the hands, and before the eyes*.—682. *Ecce, &c.* This prodigy (*monstrum*) seems to be taken from the

Fundere lumen apex, tactuque innoxia molles
 Lambere flamma comas, et circum tempora pasci.
 Nos pavidi trepidare metu, crinemque flagrantem 685
 Excutere, et sanctos restinguere fontibus ignes.
 At pater Anchises oculos ad sidera laetus
 Extulit, et coelo palmas cum voce tetendit :—
 “ Jupiter omnipotens, precibus si flecteris ullis,
 Aspice nos ; hoc tantum : et, si pietate meremur, 690
 Da deinde auxilium, pater, atque haec omina firma.”
 ‘ Vix ea fatus erat senior, subitoque fragore
 Intonuit laevum, et, de coelo lapsa, per umbras,
 Stella, facem ducens, multa cum luce cucurrit.
 Illam, summa super labentem culmina tecti, 695
 Cernimus Idaea claram se condere silva,
 Signantemque vias : tum longo limite sulcus
 Dat lucem, et late circum loca sulfure fumant.
 Hic vero victus genitor se tollit ad auras,
 Affaturque deos, et sanctum sidus adorat : 700
 “ Jam jam nulla mora est ; sequor, et, qua ducitis, adsum.
 Di patrii, servate domum, servate nepotem :
 Vestrum hoc augurium, vestroque in numine Troja est.
 Cedo equidem, nec, nate, tibi comes ire recuso.”
 ‘ Dixerat ille ; et jam per moenia clarior ignis 705
 Auditur, propiusque aestus incendia volvunt.
 “ Ergo age, care pater, cervici imponere nostrae :
 Ipse subibo humeris, nec me labor iste gravabit.

well-known legend of Servius Tullius (Liv. i, 39). See a similar prodigy, *A. 7, 73*, &c. *Visus*, was seen.—684. *Lambere* ; hence our expression, a *lambent* flame. *Pasci*. See verse 471.—685. *Trepidare*. See verse 98. *Crinemque flagrantem*, crinium flagrationem.—688. See a similar expression, verse 378.—690. *Hoc tantum*. ‘ This—a look of kind regard (*aspice*)—is all we now ask ;’ 691. *deinde*, ‘ then we shall ask more, even assistance.’

693. *Intonuit* ; impersonal. *Laevum*. This was a good omen.—694. A star, with a train of light (*facem ducens*), heralded the way from the house of Anchises to Mount Ida, in the immediate neighbourhood of Troy.—697. *Sulcus*, the furrow-like wake in the heavens, resembling a ship’s wake in the waters.—702. *Nepotem*, whom the omen seemed principally to regard.—704. *Comes* here retains its notion of inferiority. Aeneas was to be the *dux*, Anchises the *comes*.

705. *Dixerat*. See verse 621. *Clarior ignis auditur* = *clarior strepitus ignis*.—706. *Auditur*. The crackling of the flames ; hence *clarior* refers to the ears, not the eyes.—707. *Ergo* ; the conclusion of Aeneas from all that preceded. *Impondere*. *Te impone*.—708. *Humeris* ; the ablative.

Quo res cumque cadent, unum et commune periculum,
 Una salus ambobus erit. Mihi parvus Iulus 710
 Sit comes, et longe servet vestigia conjux.
 Vos, famuli, quae dicam, animis advertite vestris.
 Est urbe egressis tumulus, templumque vetustum
 Desertae Cereris, juxtaque antiqua cupressus,
 Religione patrum multos servata per annos : 715
 Hanc ex diverso sedem veniemus in unam.
 Tu, genitor, cape sacra manu, patriosque Penates :
 Me bello e tanto digressum, et caede recenti,
 Attrectare nefas, donec me flumine vivo
 Abluero." 720
 Haec fatus, latos humeros, subjectaque colla,
 Veste super fulvique insternor pelle leonis,
 Succedoque oneri : dextrae se parvus Iulus
 Implicuit, sequiturque patrem non passibus aequis :
 Pone subit conjux. Ferimur per opaca locorum ; 725
 Et me, quem dudum non ulla injecta movebant
 Tela, neque adverso glomerati ex agmine Graii,
 Nunc omnes terrent aurae, sonus excitat omnia,
 Suspensum, et pariter comitique onerique timentem.
 'Jamque propinquabam portis, omnemque videbar
 Evasisse viam, subito quum creber ad aures 731
 Visus adesse pedum sonitus ; genitorque per umbram

711. *Longe* = *e longinquo*; by going together, they might have excited the attention of the enemy.—713. *Urbe egressis*. To those having left; that is, 'after you have left the city.'—714. *Desertae Cereris*. Desertum templum Cereris. This was probably occasioned by the length of the siege, or it may simply mean 'lonely.'—717. *Sacra*, &c. He had received them from Hector, and perhaps from Panthus, verse 320.—719. *Nefas*, &c. See verse 167.—722. *Insternor*, 'I wrap myself, but not all, only humeros.' See Zumpt, § 458.—723. *Oneri*, Anchises.—724. *Implicuit sequitur*. The accurate conception of these tenses gives the language of Virgil all the distinctness of a picture. The moment is seized when Iulus has entwined, and is following.—725. *Ferimur*. The reader must have noticed how fond Virgil is of this verb, indicative of impetuous motion. See verses 337, 672. *Opaca locorum* indicates an intentional mention only of such places as were obscure; not obscure spots merely, but spots chosen purposely because they were obscure.—727. *Adverso* = *hostili*.—729. *Comiti*. Was this Ascanius or Creusa?

730. *Videbar*. The whole journey was not over, but, in his anxiety and his joy at having got through the city in safety, it seemed to be.—731. *Evasisse viam* = *evadendo (pericula) peregisse*. *Creber*, an expressive word. See verse 627.

Prospiciens: "Nate," exclamat, "fuge, nate; propinquans:

Arduentes clipeos atque aera micantia cerno."

'Hic mihi nescio quod trepido male numen amicum
Confusam eripuit mentem. Namque, avia cursu 736

Dum sequor, et nota excedo regione viarum,

Heu! misero conjux fatone erepta Creüsa

Substitit? erravitne via? seu laesa resedit?

Incertum: nec post oculis est reddita nostris. 740

Nec prius amissam respexi, animumve reflexi,

Quam tumulum antiquae Cereris sedemque sacratam

Venimus. Hic demum, collectis omnibus, una

Defuit; et comites, natumque, virumque fefellit.

Quem non incusavi amens hominumque deorumque?

Aut quid in eversa vidi crudelius urbe? 746

Ascanium, Anchisenque patrem, Teucrosque Penates

Commendo sociis, et curva valle recondo:

Ipe urbem repeto, et cingor fulgentibus armis.

Stat casus renovare omnes, omnemque reverti 750

Per Trojam, et rursus caput objectare periclis.

'Principio muros, obscuraque limina portae,

Qua gressum extuleram, repeto; et vestigia retro

Observata sequor per noctem, et lumine lustror.

Horror ubique animos, simul ipsa silentia terrent. 755

Inde domum, si forte pedem, si forte, tulisset,

735. *Nescio quod* and *quid*. A form of expression used adjectively, to denote some vague, uncertain object, and having no influence on the verb. The meaning is not—'I am ignorant of the deity who;' otherwise we should have *eriperet*—'But some deity—I know not who.' *Male amicum*; *infestum*. See a similar junction, verse 23.—737. *Regione*, 'direction,' the primitive acceptation of this word.—738. *Misero fato erepta* must qualify the whole of the hypotheses stated by Aeneas. However she was lost, it was the work of fate. Hence the *ne* is placed in a rare, though not in an unprecedented part of the sentence. The marks of interrogation, placed here for the first time, give liveliness to the expression of the hero's grief, and are demanded by the indicatives.—744. *Fefellit*. *Fallere*, in the sense of escaping the notice of, generally infers intention on the part of the subject to the verb; but not always, as here.—745. *Deorumque*. The *que* elided before *aut*.—750. *Stat*; *constituit*. This return of Aeneas is admirably contrived to bring before us the utter ruin of Troy, and its condition as possessed by the Greeks.

754. *Observata sequor*; *obseruo et sequor*. *Lumine lustror omnia*. See verse 173.—755. *Terrent* seems to involve the idea of *stringit*, which governs *animos meos*.—756. The second *si forte* seems to express

Me refero : irruerant Danai, et tectum omne tenebant.
 Illicet ignis edax summa ad fastigia vento
 Volvitur ; exsuperant flammæ ; furit aestus ad auras.
 Procedo, et Priami sedes, arcemque, reviso. 760
 Et jam porticibus vacuis, Junonis asylo,
 Custodes lecti, Phoenix et dirus Ulixes
 Praedam asservabant : huc undique Troia gaza
 Incensis erepta adytis, mensæque deorum,
 Crateresque auro solidi, captivæque vestis 765
 Congeritur. Pueri et pavidæ longo ordine matres
 Stant circum.
 Ausus quin etiam voces jactare per umbram,
 Implevi clamore vias, moestusque Creüsam
 Nequidquam ingeminans iterumque iterumque vocavi.
 Quaerenti, et tectis urbis sine fine furenti, 771
 Infelix simulacrum, atque ipsius umbra Creüsæ
 Visa mihi ante oculos, et nota major imago.
 Obstupui, steteruntque comæ, et vox faucibus hæsit.
 Tum sic affari, et curas his demere dictis :— 775
 “ Quid tantum insano juvat indulgere dolori,
 O dulcis conjux ? non hæc sine numine divum
 Eveniunt : nec te comitem portare Creüsam
 Fas, aut ille sinit superi regnator Olympi.
 Longa tibi exsilia, et vastum maris æquor arandum :
 Et terram Hesperiam venies, ubi Lydius, arva 781
 Inter opima virûm, leni fluit agmine Thybris.
 Illic res lætæ, regnumque et regia conjux
 Parta tibi : lacrimas dilectæ pelle Creüsæ.
 Non ego Myrmidonum sedes, Dolopumve, superbas 785
 Aspiciam, aut Graiis servitum matribus ibo,

wonder at his own credulousness.—757. *Irruerant*—*tenebant*. Mark the force of these tenses.—762. Phoenix, the aged tutor of Achilles, was on guard in the galleries of Juno's temple, a sacred asylum.—765. *Solidi*, ex solido.—766. *Pueri*. Trojans, now the slaves of the Greeks.—772. *Infelix*, me reddens infelicem.—773. *Visa mihi*. See verse 624. With *notâ* supply *imagine* : cf. *Ov. F.* 2, 503.—774. *Stetērunt*. This line occurs again, *A.* 3, 48.—779. *Fas* = *fatum*.—780. *Tibi sunt*. *Exsilia*, supply *obœunda sunt*, since *arandum* applies to the second term only in the sense of *sulcandum*.—781. *Hesperiam*. See *A.* 1, 530. *Lydius Thybris*. Tiberis, the Tiber, of which Thybris is a poetic form, rises in Tuscany, traditionally peopled by Lydians, from Asia Minor.—783. *Regia conjux*. Lavinia, daughter of King Latinus.—784. *Creüsæ*, genitive. See *A.* 1, 462.—785. See verse 7.—786. *Matribus* = *matronis*.

- Dardanis, et divae Veneris nurus :
 Sed me magna deum Genetrix his detinet oris.
 Jamque vale, et nati serva communis amorem."
 Haec ubi dicta dedit, lacrimantem et multa volentem
 Dicere deseruit, tennesque recessit in auras. 791
 Ter conatus ibi collo dare brachia circum ;
 Ter frustra comprensa manus effugit imago,
 Par levibus ventis, volucrique simillima somno.
 Sic demum socios consumpta nocte reviso. 795
 'Atque hic ingentem comitum affluxisse novorum
 Invenio admirans numerum ; matresque virosque,
 Collectam exsilio pubem, miserabile vulgus.
 Undique convenere, animis opibusque parati,
 In quascumque velim pelago deducere terras. 800
 Jamque jugis summae surgebat Lucifer Idae,
 Ducebatque diem ; Danaïque obsessa tenebant
 Limina portarum ; nec spes opis ulla dabatur :
 Cessi, et sublato montes genitore petivi.'

788. *Deum Genetrix*; Cybele.—791. Cf. the disappearance of Eurydice, *G. 4*, 499.—792. *Conatus sum*.—792-794. These three verses occur again at *A. 6*, 700, &c.

798. *Exsilio*, the dative case. *Pubem* in apposition to *viros*.—799. *Opibus*, the talents and all the resources they possessed, but *not* riches, properly so called.—800. *Deducere*; this was the proper term applied to him who headed a Roman colony.—801. Lucifer, Venus, Hesperus, are the same planet, sometimes seen in the west in the evening, at others, as here, seen in the east, near sunrise.—802. *Ducebat* = *adducebat*.—804. *Montes*, 'Ida:' the plural is used also in verses 635, 636; and *A. 3*, 6.

LIBER III.

IN the Third Book, Aeneas proceeds to give an account of his seven years' wanderings after the destruction of Troy.

FIRST YEAR.*—Aeneas and his followers build, during winter, a fleet at *Antandros*, at the foot of the mountain-range of *Ida* (*A. 2*, 694), and set sail in the beginning of the next summer, verses 1-12.

SECOND YEAR.—They first visit *Thrace*, a country of Europe, to the

* *Nam te jam septima portat aestas*, *A. 1*, 755-6. Heyne's arrangement of the years is here followed. It has been deemed advisable to give in this Argument brief geographical notices of the numerous places mentioned, that the notes may not be overcrowded. The places mentioned by Virgil are printed in *italics*.

north-west of Troy, much given to the worship of Mars (*terre Martia*), and build a town (*mosia prima*, referring to the town called *Aeneas* by the geographer Mela), 13-68.

THIRD AND FOURTH YEARS.—They leave Thrace (whose fields are called *Getica*, from the Getae; see *G.* 4, 463), deterred by a frightful incident which occurs there. They sail southwards through the *Aegean Sea*, or Archipelago (*Neptuno Aegæo*), to *Delos* (called also *Ortygia*, from some legend connected with *ortyx*, quails), which, as tradition tells, was once a floating island, but on the occasion of the birth of Apollo and Diana, was fastened to the neighbouring islands of *Gyaros* and *Myconos*; and here, consulting the priest of Apollo, they receive an ambiguous answer, 69-98. Anchises interprets it as advising them to sail to the island of *Crete* (called *Gnosia regna*, from *Gnosus*, a town in the north of the island), where in the centre was the mountain-range of *Ida* (*mons Idaeus*), 99-120. They leave *Delos*, passing *Naxos*—rich in vines, where the worship of *Bacchus* prevailed—*Donusa*, *Olearos* (or *Antiparos*, as opposite *Paros*), and *Paros* (*A.* 1, 593)—all islands in the Archipelago, 121-130. Arrived in *Crete*, whence had come the *Corybantes*, and where lived the *Curetes*, the armed priests of the goddess *Cybele*, who was worshipped on a mountain in *Phrygia* bearing her name, they founded the city *Pergameum*, and intended finally to settle there; but alarmed by a pestilence, they meditated a second voyage to *Delos*, 131-146. *Aeneas* is warned by the gods in a vision to leave *Crete* (*Dictæa arva*, from *Dictæ*, a mountain-range in the east of the island), and to settle in *Italy* (called *Corythus*, from an Italian hero of that name, a king of *Tuscany*; and *terra Ausonia*, from the *Ausones*, an indigenous race inhabiting the middle regions of *Italy*, called also *Aurunci* and *Opici*, of whom the *Volscians* were probably a tribe)—tidings which Anchises hears joyfully, 147-189.

FIFTH YEAR.—They once more set sail, but lose their way in a storm, 190-208. They take shelter at two islands in the open sea (*Ionio mari in magno*) to the west of *Messenia* in the *Peloponnesus*, called *Strophades*, in consequence of a legend regarding the *Harpies*, who are a great source of annoyance to the wandering *Trojans*, 209-267. Sailing northwards, they pass *Zacynthus*, the modern *Zante*—*Dulichium* (*Ecl.* 6, 76)—*Same*, or *Cephalenia*, the modern *Cephalonia*—*Neritos*, in the immediate neighbourhood of *Ithaca*, though its precise site is unknown—*Ithaca*, the well-known island of *Læertes* and his son *Ulysses*—*Leucate*, off *Acarnania*, now *Santa Maura*—all islands in the *Ionian Sea*, off the coast of *Greece*, 268-274. They land at *Actium* (*parvas urbs*), a town in *Acarnania*, famous for a temple of *Apollo*, and there celebrate games, 275-288.

SIXTH YEAR.—They again set sail, passing *Corcyra*, now *Corfu*, then inhabited by the *Sicilian Phæacians*, and the coast of *Epirus*, the country north of *Acarnania*, anchoring at *Pelodes*, the harbour of *Buthrotum*, a town of *Epirus*, 289-293. *Aeneas* here, to his great

surprise, finds Andromache and Helenus, who had named the country (which lay west of *Dodona*, so celebrated for its oracle of Jupiter; see verse 466, and *Eol.* 9, 13) *Chaonia*, from the Trojan Chæon, and had revived in rivers near Buthrotum the Trojan names of the *Xanthus* and the *Simois*, having also a *Scæan* gate (*A.* 2, 612), 294-355. Aeneas consults Helenus, who had great fame as a prophet, and receives a response, assuring him of ultimate success, but warning him that he has a long voyage before him, as he must pass the *Sicilian Sea* (*Trinacria unda*, Sicily being called *Trinacria* from its three promontories)—Lake Avernus, in Campania, an entrance to the lower world (*inferni lacus*)—and an island in the Tuscan Sea (*Salis Ausoniæ*), whose site is now unknown, inhabited by the sorceress Circe, named *Ææa* (from *Æea*, a town of Colchis, whence she came); and he directs him to shun the lower parts of Italy, as the Locri, from the town *Naryx*, on the coast of Greece, opposite the island of Euboea, had planted a colony among the Brutii; Idomeneus of *Lyctus*, in Crete, had settled among the *Sallentini* in Messapia; and *Philoctetes* of *Meliboea*, in Thessaly, had founded *Petelia* among the Brutii, 356-402. Helenus also gives him directions how to approach Italy so as to propitiate the gods, 403-409. He advises him, on reaching the Straits of Messina, to stand across towards the coast of Sicily, veer about, and sail southwards and round the island, thus avoiding the rock *Scylla*, on the Italian, and the whirlpool *Charybdis*, on the Sicilian side of the straits, even though the course by *Pachynum*, the southern promontory, was much longer, 410-432. He especially counsels him to propitiate Juno; and when he comes to *Cumæ*, a town in Campania, near Naples, to consult the Sibyl, 433-462. After receiving presents, interchanging farewells, and predicting the alliance of Rome and Epirus, which probably refers to the foundation of the town of Nicopolis by Augustus, after the battle of Actium, constituted by him an allied town (*cognatasque urbes*), Aeneas sets sail, passing the *Ceraunii montes*, which stretch along the northern part of the coast of Epirus. After spending a portion of the night on land, they get a favourable wind, reach Italy next day, and enter the *Portus Veneris*, the harbour of Hydruntum, in Messapia, on a hill near which was a temple of Minerva, 463-548. They leave this, passing *Tarentum*, in Japygia, traditionally said to be founded by Hercules—the promontory *Lacinium* (now Capo delle Colonne, from the remaining pillars of a ruined temple of Juno)—the town of *Caulon*, situated on a height—and *Scyllaceum*, whose bay, now that of Squillace, is exposed to dangerous winds (*navifragum*)—all in the country of the Brutii; thence rounding the south of Italy, they see the distant smoke and flame of *Ætna*, and approaching too near *Scylla* and *Charybdis*, hear their dreadful roar, which urges them to take refuge near *Ætna*, in the land of the Cyclops, 549-569. *Ætna's* fires are described and accounted for, 570-587. Adventures of *Achæmenides*, one of the followers of Ulysses, 588-654. The Trojans take him on board, and with difficulty escape from the Cyclops

Polyphemus; they pass in their southward course the river *Pentagía*, with a rocky mouth—the towns *Megara* and *Thapsus*, all south of Leontini, on the east coast of Sicily; then further south, the Bay of Syracuse (*sinu Sicano*)—and, at the entrance of the Syracusan harbour, the island *Ortygia*, in which the *Alpheus*, a river of Elis, in the Peloponnesus, according to the legend, emerges from the sea, and mingles with the waters of the *Arethusa* (*Ecl.* 10, 1)—the promontory of *Plammyrium*; on the other side of the harbour, 655-697. Thereafter they pass the river *Helorus*, north of Pachynum; they round *Pachynum* itself; then on the south of the island, proceeding westwards, they sail along by the towns *Camarina*, with its lake, which the oracle of Apollo forbade the inhabitants to drain (*nunquam concessa moveri*)—*Gela*, with its fertile plains (*campi Geloi*)—*Agri-gentum*, on Mount *Acragas*, famous for the success of its horses in the great games of Greece—and *Selinus*, abounding with wild palms, 698-705. Rounding *Lilybaeum*, the western promontory of Sicily, they proceed a short way north to *Drepanum*, near Eryx, where Anchises dies, 706-715. Thus ends the narrative of Aeneas, 716-718.

‘POSTQUAM res Asiae Priamique evertere gentem
 Immeritam visum Superis, ceciditque superbum
 Ilium, et omnis humo fumat Neptunia Troja;
 Diversa exsilia et desertas quaerere terras
 Auguriis agimur divum, classemque sub ipsa 5
 Antandro, et Phrygiae molimur montibus Idae,
 Incerti, quo fata ferant, ubi sistere detur;
 Contrahimusque viros. Vix prima inceperat aestas,
 Et pater Anchises dare fatis vela jubebat;
 Litora quum patriae lacrimans portusque relinquo, 10
 Et campos ubi Troja fuit. Feror exsul in altum
 Cum sociis, natoque, Penatibus, et magnis dis.
 ‘Terra procul vastis colitur Mavortia campis,
 Thraces arant, acri quondam regnata Lycurgo;

FIRST YEAR, 1-12.—1. *Asiae*. See *A.* 2, 557.—3. *Neptunia*. See *A.* 2, 625.—4. *Diversa*, referring to himself and Antenor. See *A.* 1, 242.—6. *Antandro*. Antandros was a maritime town at the foot of Ida.—9. *Dare fatis vela*. The ordinary phrase is *dare ventis vela*.—10. *Quum* = *et tum*, as also in *A.* 6, 91. So often *qui* = *et is*.—11. *Fuit*. See *A.* 2, 325.—12. *Penatibus*, &c. Either *et* has a mere emphatic force, the *Penates* and the *magni di* being the same, or the latter refers to *Vesta*, given to Aeneas by Hector, and the former to the gods saved by Panthus, *A.* 2, 256, 320. The line is spondaic.

SECOND YEAR, 13-68.—13. Thrace was consecrated to Mars.—14. *Regnata*, a poetic use of an intransitive verb. Lycurgus expelled

- Hospitium antiquum Trojae, sociique Penates, 15
 Dum fortuna fuit. Feror huc, et litore curvo
 Moenia prima loco, fatis ingressus iniquis;
 Aeneadasque meo nomen de nomine fingo.
 'Sacra Dionaeae matri divisque ferebam,
 Auspicihus coeptorum operum; superoque nitentem 20
 Coelicolûm regi mactabam in litore taurum.
 Forte fuit juxta tumulus, quo cornea summo
 Virgulta, et densis hastilibus horrida myrtus.
 Accessi, viridemque ab humo convellere silvam
 Conatus, ramis tegerem ut frondentibus aras, 25
 Horrendum et dictu video mirabile monstrum.
 Nam, quae prima solo ruptis radicibus arbos
 Vellitur, huic atro liquuntur sanguine guttae,
 Et terram tabo maculant. Mihi frigidus horror
 Membra quatit, gelidusque coit formidine sanguis. 30
 Rursus et alterius lentum convellere vimen
 Insequor, et causas penitus tentare latentes:
 Ater et alterius sequitur de cortice sanguis.
 Multa movens animo, nymphas venerabar agrestes,
 Gradivumque patrem, Geticis qui praesidet arvis, 35
 Rite secundarent visus, omenque levarent.
 Tertia sed postquam majore hastilia nisu
 Aggredior, genibusque adversae obluxor arenae—
 Eloquar, an sileam?—gemitus lacrimabilis imo
 Auditur tumulo, et vox reddita fertur ad aures:— 40
 "Quid miserum, Aenea, laceras? jam parce sepulto;
 Parce pias scelerare manus. Non me tibi Troja
 Externum tulit; aut cruor hic de stipite manat.
 Heu! fuge crudeles terras, fuge litus avarum.

Bacchus. See Hom. *Il.* 6, 130.—15. *Hospitium* and *Penates* are in apposition with *terra*. *Socii Penates (publici)*, 'allied countries.'—17. *Ingressus*, sc. *Thraciam*.

19. *Dionaeae*. According to some, Venus was daughter of the nymph Dione.—20. *Nitentem*, 'sleek' = *pinguem*.—21. *Regi*, Jovi.—23. The ancients formed javelins of myrtle-wood: cf. *G.* 2, 447.—32. *Insequor* = *pergo*.—35. *Gradivum*, a name for Mars, from his martial step, *gradior*.—36. *Venerabar* ut *secundarent*; *secundare*, to turn to good.—42, &c. Construe *non* with *externum*. The idea involved in this latter word probably recurs in the next clause, *externus cruor*. Or *stipite* may be emphatic: 'it is not from the tree, but from me.'—43. *Tulit* = *genuit*.—44. *Crudeles* and *avarum* allude to the deed of Polymestor. See Euripides, *Hec.* 49, &c.

Nam Polydorus ego. Hic confixum ferrea texit 45
 Telorum seges, et jaculis increvit acutis."
 Tum vero, ancipiti mentem formidine pressus,
 Obstupui, steteruntque comae, et vox faucibus haesit.
 Hunc Polydorum, auri quondam cum pondere magno,
 Infelix Priamus furtim mandarat alendum 50
 Threicio regi; quum jam diffideret armis
 Dardaniae, cingique urbem obsidione videret.
 Ille, ut opes fractae Teucrum, et Fortuna recessit,
 Res Agamemnonias victriciaque arma secutus,
 Fas omne abrumpit; Polydorum obtruncat, et auro 55
 Vi potitur. Quid non mortalia pectora cogis,
 Auri sacra fames! Postquam pavor ossa reliquit,
 Delectos populi ad proceres, primumque parentem,
 Monstra deum refero, et, quae sit sententia, posco.
 Omnibus idem animus scelerata excedere terra, 60
 Linqui pollutum hospitium, et dare classibus austros.
 Ergo instauramus Polydoro funus, et ingens
 Aggeritur tumulo tellus; stant Manibus arae,
 Caeruleis moestae vittis, atraque cupresso,
 Et circum Iliades crinem de more solutae; 65
 Inferimus tepido spumantia cymbia lacte,
 Sanguinis et sacri pateras; animamque sepulcro
 Condimus, et magna supremum voce ciamus.

45. *Polydorus*, a son of Priam. *Confixum* me.—46. *Jaculis*, the ablative, expresses the form in which the plant has sprung from the earth.—
 47. *Ancipiti*, 'having caused me to hesitate about what part to take.'
 —48. See *A.* 2, 774.—51. *Regi*. His name was Polymnestor, or Polymnestor.—56. *Potitur*. This present indicative and infinitive, and the imperfect subjunctive of this verb, are sometimes found, especially in the poets, of the third conjugation. *Cogis*. Add this to the list of verbs governing two accusatives, the one being that of the person, and the other of the deed forced, generally expressed by a pronoun. See *A.* 4, 412.—57. *Sacra diis inferis, execranda*.—61. This is not a reversing of the ordinary expression, *dare classem ventis*: *dare classibus austros* (that is, *ventos*), 'to give the winds to the fleet,' is 'to unfurl the sails, and thus enable the fleet to feel its motive agent.' After *excedere*, and with *dare*, we should expect *inquere*. But such changes are not rare.—62. *Ergo*, &c. This description of a funeral is according to Roman usage. See *A.* 1, 73.—64. *Cupresso*; in many countries, the emblem of mourning. See *A.* 6, 216.—66. *Inferimus* is the proper term for this sacrifice, hence called *inferiae*.—67. *Animam condimus* (that is, *sepelimus*): in the creed of the ancients, the soul wandered round the body until the latter was buried.—68. *Supremum*. See *A.* 1, 219; 2, 644.

‘Inde, ubi prima fides pelago, placataque venti
Dant maria, et lenis crepitans vocat auster in altum, 70
Deducunt socii naves, et litora complent.
Provehimur portu, terraeque urbesque recedunt.

‘Sacra mari colitur medio gratissima tellus
Nereidum matri, et Neptuno Aegaeo:
Quam pius Arcitenens, oras et litora circum 75
Errantem, Mycono e celsa Gyaroque revinxit,
Immotamque coli dedit, et contemnere ventos.
Huc feror; haec fessos tuto placidissima portu
Accipit. Egressi veneramur Apollinis urbem.
Rex Anius, rex idem hominum Phoebique sacerdos, 80
Vittis et sacra redimitus tempora lauro,
Occurrit: veterem Anchisen agnoscit amicum.
Jungimus hospitio dexteras, et tecta subimus.
Templa dei saxo venerabar structa vetusto:— 84

“Da propriam, Thymbraeae, domum; da moenia fessis,
Et genus, et mansuram urbem! Serva altera Trojae
Pergama, reliquias Danaûm atque immitis Achilli.
Quem sequimur? quoque ire jubes? ubi ponere sedes?
Da, pater, augurium, atque animis illabere nostris.”

‘Vix ea fatus eram; tremere omnia visa repente, 90
Liminaque laurusque dei; totusque moveri
Mons circum, et mugire adytis cortina reclusis.
Submissi petimus terram, et vox fertur ad aures:—
“Dardanidae duri, quae vos a stirpe parentum
Prima tulit tellus, eadem vos ubere laeto 95
Accipiet reduces. Antiquam exquirite matrem.

69-189. Account of the *Third and Fourth Years*.—69-70. These two verses are a most elegant periphrasis for ‘when the weather became favourable for embarkation.’—71. *Deducunt*. For another compound with an opposite meaning, see verse 135.

74. Doris, the mother of the Nereids, and Neptune (equivalent to the Greek Poseidon), were deities of the Mediterranean, and especially the Aegean Sea. *Matri, Neptuno*; τ and δ unelided.—75. *Arcitenens*. Apollo was famed as an archer.—80. *Anius*, a son of Apollo. According to a Greek tradition, Aeneas married his daughter.—83. *Hospitio* = *utpote hospites*.—85. *Propriam* = *stabilem, perpetuam*, as in *A. 1*, 73. *Thymbraeae*. See *G. 4*, 323.—88. *Quem sequimur?* = *quem nobis das ducem?*

91. *Liminaque*, with ϵ long by the arsis.—92. *Cortina* here signifies the slab, resting on the tripod, from which the servants of Apollo pronounced their oracular responses. In this passage the god himself speaks.

Hic domus Aeneae cunctis dominabitur oris,
 Et nati natorum, et qui nascentur ab illis."
 Haec Phoebus: mixtoque ingens exorta tumultu
 Laetitia; et cuncti, quae sint ea moenia, quaerunt; 100
 Quo Phoebus vocet errantes, jubeatque reverti.
 Tum genitor, veterum volvens monumenta virorum,
 "Audite, O proceres," ait, "et spes discite vestras.
 Creta Jovis magni medio jacet insula ponto;
 Mons Idaeus ubi, et gentis cunabula nostrae. 105
 Centum urbes habitant magnas, uberrima regna;
 Maximus unde pater, si rite audita recorde,
 Teucrus. Rhoeteas primum est advectus ad oras,
 Optavitque locum regno. Nondum Ilium et arces
 Pergameae steterant: habitabant vallibus imis. 110
 Hinc mater cultrix Cybelae, Corybantiaque aera,
 Idaeumque nemus: hinc fida silentia sacris,
 Et juncti currum dominae subiere leones.
 Ergo agite, et, divum ducunt qua jussa, sequamur:
 Placemus ventos, et Gnosia regna petamus. 115
 Nec longo distant cursu: modo Jupiter adsit,
 Tertia lux classem Cretaeis sistet in oris."
 Sic fatus, meritos aris mactavit honores,
 Taurum Neptuno, taurum tibi, pulcher Apollo,
 Nigram Hiemi pecudem, Zephyris felicibus albam. 120
 'Fama volat, pulsum regnis cessisse paternis
 Idomeneae ducem, desertaque litora Cretae;
 Hoste vacare domos, sedesque astare relictas.
 Linquimus Ortygiae portus, pelagoque volamus,
 Bacchatamque jugis Naxon, viridemque Donusam, 125

97. *Hic*, in tellure jam dicta.—105. *Ida* is the highest mountain in Crete, 7674 feet above sea-level, and now called Psilorati.—106. Homer, too, speaks of the hundred cities, calling Crete *isariourous*.—107. *Maximus pater*, 'the first of our ancestors.'—110. *Habitabant Trojani*.—111. Aeneas here traces the Phrygian worship of Cybele, with the brazen cymbals of her priests, her mysterious rites, and the tradition of her lion-yoked chariot—even the name of the mountain *Ida*—to Crete.—112. *Nemus* has as long by the arsis.—117. *Lux* = *dies*.—120. *Hiemi*, 'to the tempests.'

121. There was a tradition that the Cretans had expelled Idomenus, a brave prince, who had aided the Greeks in the Trojan war, because he had sacrificed his son to Neptune, in consequence of a vow for his safe return, and that he settled in Calabria.—125. *Bacchatam jugis* = *in cuius montibus Bacchanalia celebrantur*. *Naxon*, &c., all under the influence of *legimus*. See *Ecl.* 8, 7.

Olearon, niveamque Paron, sparsasque per aequor
 Cycladas, et crebris legimus freta concita terris.
 Nauticus exoritur vario certamine clamor;
 Hortantur socii, Cretam proavosque petamus.
 Prosequitur surgens a puppi ventus euntes, 130
 Et tandem antiquis Curetum allabimur oris.
 'Ergo avidus muros optatae molior urbis,
 Pergameamque voco; et laetam cognomine gentem
 Hortor amare focos, arcemque attollere tectis.
 Jamque fere sicco subductae litore puppes; 135
 Connubiis arvisque novis operata juvenus;
 Jura domosque dabam: subito quum tabida membris,
 Corrupto coeli tractu, miserandaque venit
 Arboribusque satisque lues, et letifer annus.
 Linquebant dulces animas, aut aegra trahebant 140
 Corpora: tum steriles exurere Sirius agros;
 Arebant herbae, et victum seges aegra negabat.
 Rursus ad oraculum Ortygiae, Phoebumque, remenso
 Hortatur pater ire mari, veniamque precari:
 Quam fessis finem rebus ferat; unde laborum 145
 Tentare auxilium jubeat; quo vertere cursus.
 'Nox erat, et terris animalia somnus habebat:
 Effigies sacrae divum, Phrygiique Penates,
 Quos mecum a Troja, mediisque ex ignibus urbis,
 Extuleram, visi ante oculos astare jacentis 150
 Insomnis, multo manifesti lumine, qua se
 Plena per insertas fundebat luna fenestras.
 Tum sic affari, et curas his demere dictis:—

126. *Niveam*, on account of its marble.—127. *Crebris terris*, alluding to the islands, thickly studding those seas.—129. *Hortantur ut petamus*. See Zumpt, § 624.

133. *Cognomine* awakens the idea of *communi nomine antiquae novaeque patriae*.—134. *Hortor*, with the infinitive *anture*, a poetic construction, at least in Virgil's time. See Zumpt, § 616. *Tectis*. *For*, to protect. *Dativus commodi*.—135. *Subductae*. See verse 71.—136. *Connubiis*. See A. 1, 73.—137. The other operations were over, and Aeneas was engaged in legislation, *dabam*. See a similar expression in A. 1, 507.—144. *Veniam*, 'welcome:' cf. A. 1, 519.—145. *Fessis* = *afflictis* in prose. *Ferat*, *precari ut dicat*.

150. *Visi*, sc. *sunt mihi*.—151. *Insomnis*. 'As I lay, unable, from anxiety, to sleep.' This seems required by verse 173. Others, however, read in *somnis*, and suppose *nec sopor illud erat* to mean, 'Nor was that the empty pageant of a mere dream-sleep; it was a real vision.'—152. *Insertas (in pariete) fenestras*, 'loopholes.'—153. *Affari* does not

"Quod tibi, delato Ortygiam, dicturus Apollo est,
 Hic canit, et tua nos, en ! ultro ad limina mittit. 155
 Nos te, Dardania incensa, tuaque arma secuti ;
 Nos tumidum sub te permensi classibus aequor :
 Idem venturos tollemus in astra nepotes,
 Imperiumque urbi dabimus. Tu moenia magnis
 Magna para, longumque fugae ne linque laborem. 160
 Mutandae sedes. Non haec tibi litora suasit
 Delius, aut Cretae jussit considerare, Apollo.
 Est locus—Hesperiam Graii cognomine dicunt—
 Terra antiqua, potens armis, atque ubere glebae :
 Oenotri coluere viri : nunc fama, minores 165
 Italiam dixisse, ducis de nomine, gentem.
 Hae nobis propriae sedes : hinc Dardanus ortus,
 Iasiusque pater, genus a quo principe nostrum.
 Surge age, et haec laetus longaevo dicta parenti
 Haud dubitanda refer : Corythum terrasque requirat
 Ausonias. Dictaea negat tibi Jupiter arva." 171
 'Talibus attonitus visis, ac voce deorum—
 Nec sopor illud erat ; sed coram agnoscere vultus,
 Velatasque comas, praesentiaque ora videbar ;
 Tum gelidus toto manabat corpore sudor— 175
 Corripio e stratis corpus, tendoque supinas
 Ad coelum cum voce manus, et munera libo
 Intemerata focis. Perfecto laetus honore,
 Anchisen facio certum, remque ordine pando.
 Agnovit prolem ambiguam, geminosque parentes ; 180
 Seque novo veterum deceptum errore locorum.

seem to be governed by *visi*, but to be the historic infinitive.—157. *Sub te*, 'under thy guidance.'—159, 160. Mark the emphasis derived from the juxtaposition of *magnis magna*.—162. *Cretae*. The prose construction would be *in Creta*.—163-166. See A. 1, 530-533.—168. *Iasius* was, according to some traditions, brother of Dardanus, and son of Jupiter or Corythus, a Tuscan prince. Driven from their native country, Etruria, Dardanus emigrated to Troy, and Iasius to Samothrace.—171. *Dictaea* = *Cretica*.

173. See verse 151.—174. *Velatas*, sc. *vittis*: cf. A. 2, 168.—176. *Supinas*. It was the custom to offer to the *Di superi* prayers with the palms upwards, to the *Di inferi* with the palms downwards (*pronas*).—178. *Intemerata munera*, 'of wine unmixed with water'—*merum honore* = *sacrificio*.—180. *Prolem ambiguam*. Referring to Teucrus as one ancestor from Crete, and Dardanus another from Italy. See verse 108, &c.—181. *Novo veterum*. This antithesis marks that the length of time since these places had been inhabited by the founders of the

Tum memorat :—"Nate, Iliacis exerceite fatia,
 Sola mihi tales casus Cassandra canebat.
 Nunc repeto, haec generi portendere debita nostro,
 Et saepe Hesperiam, saepe Italia regna vocare. 185
 Sed quis ad Hesperiae venturos litora Teucros
 Crederet ? aut quem tum vates Cassandra moveret ?
 Cedamus Phoebo, et moniti meliora sequamur."
 Sic ait ; et cuncti dicto paremus ovantes.
 Hanc quoque deserimus sedem, paucisque relictis 190
 Vela damus, vastumque cava trabe currimus aequor.
 'Postquam altum tenuere rates, nec jam amplius ullae
 Apparent terrae, coelum undique et undique pontus ;
 Tum mihi caeruleus supra caput astitit imber,
 Noctem hiememque ferens, et inhorruit unda tenebris.
 Continuo venti volvunt mare, magnaeque surgunt 196
 Aequora : dispersi jactamur gurgite vasto.
 Involvere diem nimbi, et nox humida coelum
 Abstulit ; ingeminant abruptis nubibus ignes.
 Excutimur cursu, et caecis erramus in undis. 200
 Ipse diem noctemque negat discernere coelo,
 Nec meminisse viae media Palinurus in unda.
 Tres adeo incertos caeca caligine soles
 Erramus pelago, totidem sine sidere noctes.
 Quarto terra die primum se attollere tandem 205
 Visa, aperire procul montes, ac volvere fumum.
 Vela cadunt ; remis insurgimus ; haud mora, nautae
 Annixi torquent spumas, et caerula verrunt.
 Servatum ex undis, Strophadum me litora primum

Trojan race had led to the mistake of a later day (*novo*).—183. *Cassandra*. See *A.* 2, 246.—184. *Repeto portendere*. Two things are to be noticed here—the omission of *eam*, the subject to the infinitive, which is poetic (see *A.* 2, 25), and *portendere* for *portendisse*. See *Ecl.* 1, 17. *Debita*, 'what must inevitably happen.'—190-288. Account of the *Fifth Year*.—190. *Relictis*. In Virgil's time, there was still a town called *Pergamum*.—191. *Trabe cava* = *navi*.

199. *Ingeminant . . . ignes*, 'the lightnings rend the clouds.'—201. *Negat*, *sc. se*.—202. *Nec* arises from *negat*, *dicit non*.—207. *Cadunt* = *demittuntur*. *Remis insurgimus* : *remis insurgere* is said of rowers who, by pulling with all their might, start from the seat at each stroke of the oar.—208. *Caerula* = *mare*.—209. *Strophades*, now *Strofadia* and *Strivali*, two small islands between the Peloponnesus and Zante (*Zacynthos*). These islands were so called from *στρέψω*, 'I turn' or 'return'; the sons of Boreas having pursued the Harpies as far as these islands, returned at Jupiter's command: they were formerly

Accipiant: Strophades Graio stant nomine dictæ 210
 Insulae Ionio in magno, quas dira Celaeno,
 Harpyiaequē colunt aliae, Phineia postquam
 Clausa domus, mensasque metu liquere priores.
 Tristius haud illis monstrum, nec saevior ulla
 Pestis et ira deū Stygiis sese extulit undis. 215
 Virginei volucrum vultus, foedissima ventris
 Proluvies, uncaeque manus, et pallida semper
 Ora famo.
 'Huc ubi delati portus intravimus; ecce!
 Laeta boum passim campis armenta videmus, 220
 Caprigenumque pecus, nullo custode, per herbas.
 Irruimus ferro, et divos ipsumque vocamus
 In partem praedamque Jovem. Tum litore curvo
 Exstruimusque toros, dapibusque epulamur opimis.
 At subitae, horrifico lapsu de montibus adsunt 225
 Harpyiae, et magnis quatiant clangoribus alas,
 Diripiuntque dapes, contactuque omnia foedant
 Immundo; tum vox tetrum dira inter odorem.
 Rursum in secessu longo, sub rupe cavata,
 Arboribus clausi circum, atque horrentibus umbris, 230
 Instruimus mensas, arisque reponimus ignem:
 Rursum, ex diverso coeli, caecisque latebris,
 Turba sonans praedam pedibus circumvolat uncis;
 Polluit ore dapes. Sociis tunc, arma capessant,
 Edico, et dira bellum cum gente gerendum. 235
 Haud secus ac jussi faciunt, tectosque per herbam
 Disponunt enses, et scuta latentia condunt.
 Ergo, ubi delapsae sonitum per curva dedere
 Litora, dat signum specula Misenus ab alta
 Aere cavo: invadunt socii, et nova proelia tentant, 240
 Obscoenas pelagi ferro foedare volucres.

called *Plotas* (Πλωτας).—211. *Insulae*; as unelided, and made short, according to the Greek usage. In their flight, Jupiter permitted the Harpies to halt at the Strophades, and dwell there.—212. *Harpyiae*; pronounces as in the Greek, in three syllables.—213. *Metu*, of the Argonauts who expelled them from the house of Phineus.

223. *Partem praedamque*, equivalent to *partem praedae*.—231. *Aris*. To the gods were offered during the repast the *pars praedae* vowed to them.—232. *Diverso*, used substantively for *diversa parte*.—234. *Ut capessant*.—236. *Haud secus faciunt ac jussi* (*erant facere*).—239. *Misenus* was the trumpeter of Aeneas (see *A.* 6, 162), hence *aere* for *aerea tuba*.—241. *Foedare*, used as a substantive in apposition with *proelia*. See

Sed neque vim plumis ullam, nec vulnera tergo
 Accipiunt; celerique fuga sub sidera lapsae,
 Semiesam praedam et vestigia foeda relinquunt.
 Una in praecelsa consedit rupē Celaeno, 245
 Infelix vates, rumpitque hanc pectore vocem:—
 “Bellum etiam pro caede boum, stratisque iuvenis,
 Laomedontiadae, bellumne inferre paratis,
 Et patrio Harpyias insontes pellere regno?
 Accipite ergo animis atque haec mea figite dicta. 250
 Quae Phoebō pater omnipotens, mihi Phoebus Apollo
 Praedixit, vobis Furiarum ego maxima pando.
 Italiam cursu petitis; ventisque vocatis
 Ibitis Italiam, portusque intrare licebit.
 Sed non ante datam cingetis moenibus urbem, 255
 Quam vos dira fames, nostraeque injuria caedis,
 Ambesas subigat malis absumere mensas.”
 ‘Dixit; et in silvam pennīs ablata refugit.
 At sociis subita gelidus formidine sanguis
 Deriguit: cecidere animi; nec jam amplius armis, 260
 Sed votis precibusque jubent exposcere pacem,
 Sive deae, seu sint dirae obscoenaeque volucres.
 Et pater Anchises, passis de litore palmis,
 Numina magna vocat, meritosque indicit honores:—
 “Di, prohibete minas: di, talem avertite casum, 265
 Et placidi servate pios.” Tum litore funem
 Deripere, excussosque jubet laxare rudentes.
 ‘Tendunt vela Noti: fugimus spumantibus undis,
 Qua cursum ventusque gubernatorque vocabant.
 Jam medio apparet fluctu nemorosa Zacynthos, 270
 Dulichiumque Sameque, et Neritos ardua saxis.
 Effugimus scopulos Ithacae, Laërtia regna,
 Et terram altricem saevi exsecramur Ulixi.

G. 4, 554, where the infinitives in apposition with *monstrum* furnish an excellent illustration of the nature of the infinitive as the substantive form of the verb.

252. *Furiarum*. The Furies and the Harpies are here confounded.—253. *Vocatis* = *invocatis*.—254. *Italiam*. The prose construction would require *in* or *ad*.—257. *Mālis*, from *māla*. For the fulfilment of this prophecy, see A. 7, 116, &c.

263. *Passis*, from *pando*.—264. *Indicit honores* (*its reddendos*), ‘orders sacrifices.’—266. *Funem*, for *funes*, properly called *retinacula*, ‘hawsers,’ for the fastening of vessels to the shore.—267. That is, ‘to let go the moorings.’

- Mox et Leucatae nimbosa cacumina montia,
 Et, formidatus nautia, aperitur Apollo. 275
 Hunc petimus fessi, et parvae succedimus urbi.
 Ancora de prora jacitur; stant litore puppes.
 'Ergo, insperata tandem tellure potiti,
 Lustramurque Jovi, votisque incendimus aras;
 Actiaque Iliacis celebramus litora ludis. 280
 Exercent patrias oleo labente palaestras
 Nudati socii. Juvat evasisse tot urbes
 Argolicas, mediosque fagam tenuisse per hostes.
 Interea magnum sol circumvolvitur annum,
 Et glacialis hiems aquilonibus asperat undas. 285
 Aere cavo clipeum, magni gestamen Abantis,
 Postibus adversis figo, et rem carmine signo:
 ÆNEAS HAEC DE DANAIS VICTORIBUS ARMA.
 Linquere tum portus jubeo, et considerare transtris:
 Certatim socii feriunt mare, et aequora verrant. 290
 Protenus aërias Phaeacum abscondimus arces,
 Litoraque Epiri legimus, portaque subimus
 Chaonio, et celsam Buthroti accedimus urbem.
 'Hic incredibilis rerum fama occupat aures,
 Priamiden Helenum Graias regnare per urbes, 295

275. *Formidatus*, on account of its rocks. *Aperitur*, 'is opened to our view as we approach;' just as, verse 291, *abscondimus* has the opposite meaning—'we pass, and lose sight of.' *Apollo*; that is, 'a temple of Apollo,' situated on a dangerous headland, which rises near the town of Actium.—276. *Parvae urbi*, Actium.

279. The slaughter of the cattle of the Harpies required a purificatory sacrifice (*lustramur*), and that to Jupiter, who had been invoked to share the spoil. See verse 223.—280. The poet here designedly says *litora Actia celebramus*, &c., 'we celebrate with festivities those shores on which a change so fortunate for the destinies of Rome will be brought to pass.' By this fiction, Virgil wishes to assign an ancient origin to the *ludi Actiaci*, an annual festival instituted by Augustus in commemoration of the battle of Actium.—281. *Labente*, 'which runs over the skin:' the wrestlers anointed themselves.—283. *Argolicas*. See A. 2, 55.—284. *Magnum circumvolvitur annum*, 'forms in its revolution a complete year.'—286. *Abantis*. There was a king of Argos, of the name of Abas, whose shield was famous in old traditions. According to Virgil, one of his descendants had been stripped of this shield by Aeneas.—289-718. *The Sixth year* of the wanderings of Aeneas.—291. *Abscondimus*. See note on verse 275.—292. *Legimus*. See *Ecl.* 8, 6. *Portu*. See *Ecl.* 5, 29.

295. Helenus, a son of Priam, had been taken prisoner by Ulysses, and conveyed to Epirus by Pyrrhus, son of Achilles, the king of Epirus, who had married Andromache, Hector's widow. After the death of

Conjugio Aecidae Pyrrhi soeprisque potitum ;
 Et patrio Andromachen iterum cessisse marito.
 Obstupui : miroque incensum pectus amore,
 Compellare virum, et casus cognoscere tantos.
 Progredior portu, classes et litora linquens. 300
 Sollemnes quum forte dapes, et tristia dona,
 Ante urbem in luco, falsi Simoëntis ad undam,
 Libabat cineri Andromache, Manesque vocabat
 Hectoreum ad tumulum, viridi quem oespite inanam,
 Et geminas, causam lacrimis, sacraverat aras. 305
 Ut me conspexit venientem, et Troia circum
 Arma amens vidit, magnis exterrita monstria,
 Deriguit visu in medio ; calor ossa relinquit ;
 Labitar, et longo vix tandem tempore fatur :
 " Verane te facies, verus mihi nuncius affers, 310
 Nate dea ? vivisne ? aut, si lux alma recessit,
 Hector ubi est ? " Dixit, lacrimasque effudit, et omnem
 Implevit clamore locum. Vix pauca furenti
 Subjicio, et raris turbatus vocibus hisco :
 " Vivo equidem, vitamque extrema per omnia duco. 315
 Ne dubita, nam vera vides.
 Heu quis te casus, dejectam conjuge tanto,
 Excipit ? aut quae digna satis fortuna revisit ?
 Hectoris Andromache Pyrrhin' connubia servas ? "
 ' Dejecit vultum, et demissa voce locuta est : 320
 " O felix una ante alias Priameia virgo,

Pyrrhus, Helenus succeeded him both in marriage and in his kingdom.
 —297. *Cessisse*.—*Cedere alicui* is 'to fall to the lot of one.'—302. *Falsi*.
 In this part of Epirus, Andromache had imitated all the objects of
 her regrets—Ilium, the Simois, the Scamander—and thus beguiled the
 sorrows for her heavy losses.—304. *Inanem tumulum*, 'a cenotaph.'—
 305. *Geminas*. One for her husband Hector ; the other, probably, for
 her son Astyanax.—307. *Amens*. The position of this word indicates
 that it was the sight of the Trojan army that had made her *amens*.—
 310. *Verane . . . dea* ? that is, 'art thou going to tell me that thou
 art the real identical Aeneas ?'—313. *Furenti* = *impatiens dolenti*.—
 315. *Extrema*, 'mortal dangers.'—317. He does not say 'torn away'
 from so glorious a husband, but 'cast down' as from the summit of
 greatness.—318. *Revisit* = *oblitus tibi*.—319. *Pyrrhin'*. The interrogative
 particle *-ne* is often elided in comic poetry, and sometimes by Virgil.
 See also *A.* 6, 779. The question shews that Aeneas had not believed
 the report mentioned in verse 294, &c.

321. Polyxena, a daughter of Priam, was slain on the grave of
 Achilles, to whom she was on the point of being married when Paris
 slew him.

Hostilem ad tumulum Trojae sub moenibus altis
 Jussa mori, quae sortitus non pertulit ullos,
 Nec victoris heri tetigit captiva cubile!
 Nos, patria incensa, diversa per aequora vectae, 325
 Stirpis Achilleae fastus, juvenemque superbum,
 Servitio enixae, tulimus; qui deinde, secutus
 Ledaeam Hermionem, Lacedaemoniosque hymenaeos,
 Me famulo famulamque Heleno transmisit habendam.
 Ast illum, ereptae magno inflammatus amore 330
 Conjugis, et scelerum Furiis agitatus, Orestes
 Excipit incautum, patriasque obtruncat ad aras.
 Morte Neoptolemi regnorum reddita cessit
 Pars Heleno; qui Chaonios cognomine campos,
 Chaoniamque omnem Trojano a Chaone dixit, 335
 Pergamaque, Iliacamque jugis hanc addidit arcem.
 Sed tibi qui cursum venti, quae fata dedere?
 Aut quisnam ignarum nostris deus appulit oris?
 Quid puer Ascanius? superatne? et vescitur aura
 Quae tibi jam Troja— 340
 Ecqua tamen puero est amissae cura parentis?
 Ecquid in antiquam virtutem, animosque viriles,
 Et pater Aeneas, et avunculus excitat Hector?"
 'Talia fundebat lacrimans, longosque ciebat
 Incassum fletus; quum sese a moenibus heros 345
 Priamides multis Helenus comitantibus affert,
 Agnoscitque suos, laetusque ad limina ducit,
 Et multum lacrimas verba inter singula fundit.
 Procede, et parvam Trojam, simulataque magnis

327. *Enixae*. Andromache had borne three children to Pyrrhus.—
 328. *Hermione*, grand-daughter of Leda, and daughter of Menelaus,
 king of Sparta, had been betrothed to Orestes, son of Agamemnon
 and Clytemnestra.—329. To a servant gave me, who was also a
 servant (*famulamque*).—331. *Conjugis*. Hermione was betrothed to
 him. See *Ecl.* 8, 18. The Furies, the instigators and avengers of
 crime, had driven to madness Orestes for slaying Clytemnestra, who
 had murdered Agamemnon. Pyrrhus was slain at Delphi, where he
 had erected an altar to Achilles.—332. *Patrias aras*, the altar erected
 by Neoptolemus at Delphi, in honour of his father.—340. *Quae*; others
 read *quem*. Either the passage is corrupt, or it indicates that, while
 Andromache was proceeding to ask regarding the fate of Creusa, she
 was warned by the countenance of Aeneas that his wife was dead.
 She stops abruptly, and asks if Ascanius still remembered him.—
 343. *Avunculus* means a mother's brother. According to one tradition,
 Creusa was the sister of Hector.

- Pergama, et arentem Xanthi cognomine rivum 350
 Agnosco, Scaeeaeque amplector limina portae.
 Necnon et Teuceri socia simul urbe fruuntur.
 Illos porticibus rex accipiebat in amplis :
 Aulai medio libabant pocula Bacchi,
 Impositis auro dapibus, paterasque tenebant. 355
 'Jamque dies, alterque dies processit; et aurae
 Vela vocant, tumidoque inflatur carbasus Austro :
 His vatem aggredior dictis, ac talia quaeso :
 "Trojugena, interpres divum, qui numina Phoebi,
 Qui tripodas, Clarii lauros, qui sidera sentis, 360
 Et volucrum linguas, et praepetis omina pennae,
 Fare age—namque omnem cursum mihi prospera dixit
 Religio, et cuncti suaserunt numine divi
 Italiam petere, et terras tentare repostas :
 Sola novum, dictuque nefas, Harpyia Celaeno 365
 Prodigium canit, et tristes denunciat iras,
 Obscoenamque famem—quae prima pericula vito ?
 Quidve sequens tantos possim superare labores ?"
 Hic Helenus, caesis primum de more juvenis,
 Exorat pacem divum, vittasque resolvit 370
 Sacrati capitis, meque ad tua limina, Phoebe,
 Ipse manu, multo suspensum numine, ducit;
 Atque haec deinde canit divino ex ore sacerdos :
 "Nate dea—nam te majoribus ire per altum
 Auspiciis manifesta fides : sic fata deum rex 375
 Sortitur, volvitque vices ; is vertitur ordo—
 Pauca tibi e multis, quo tutior hospita lustres
 Aequora, et Ausonio possis considerare portu,
 Expediam dictis ; prohibent nam cetera Parcae

350. *Arentem*. In Virgil's time, the Scamander was but a rivulet ; in Homer's, it was a much larger stream.—354. *Aulai*, an antiquated form of the genitive singular. See *A.* 6, 747 ; 7, 464 ; 9, 26.

360. *Clarii*, a name for Apollo, from an Ionian town, Clarus, where he had a temple and oracle. The laurel was sacred to Apollo.—361. Omens among the Romans were taken either from the chirping (*linguae*) or the flight of birds (*praepetis pennae*) ; hence the distinction between *oscines* and *praepetes*.—363. *Religio*, the commands of Heaven. See verse 94, &c., and 163, &c.—365. See verse 255, &c.—367. *Obscoenam*, because, when reduced to extremities, they devour such things as produce nausea.—372. *Multo suspensum numine*, 'agitated by the mighty influence of the presence of the god.'—373. *Divino*, 'prophetic.'

374. *Majoribus solito*.—379. *Parcae*. See *Ecl.* 4, 47.

Scire Helenum, farique vetat Saturnia Juno.	380
Principio Italiam, quam tu jam rere propinquam,	
Vicinosque, ignare, paras invadere portus,	
Longa procal longis via dividit invia terris.	
Ante et Trinacria lentandus remus in unda,	
Et salis Ausonii lustrandum navibus aequor,	385
Inferni que lacus, Aeaeaeque insula Circae,	
Quam tuta possis urbem componere terra.	
Signa tibi dicam; tu condita mente teneto:	
Quam tibi sollicito, secreti ad fluminis undam,	
Litoreis ingens inventa sub ilicibus sus,	390
Triginta capitum foetus emixa, jacebit,	
Alba, solo recubans, albi circum ubera nati;	
Is locus urbis erit, requies ea certa laborum.	
Nec tu menasarum morsus horresce futuros:	
Fata viam invenient, aderitque vocatus Apollo.	395
Has autem terras, Italique hanc litoris oram,	
Proxima quae nostri perfunditur aequoris aestu,	
Effuge: cuncta malis habitantur moenia Graia.	
Hic et Narycii posuerunt moenia Locri,	
Et Sallentinos obsedit milite campos	400
Lycius Idomeneus; hic illa ducis Meliboei	
Parva Philoctetae subnixa Petelia muro.	
Quin, ubi transmissae steterint trans aequora classes,	
Et positis aris jam vota in litore solves,	
Purpureo velare comas adopertus amictu;	405

383. *Invia*, impassable by land, as Aeneas could not make his way over the intervening territories (*longis terris*) from the Greek colonies on the coast. — 386. *Inferni lacus*, 'Avernus.' At *A.* 7, 10, Circe's Isle is described at length. *Aeaeae* = *Colchicae*, from *Aea*, a town of Colchia. — 389. *Quam*, &c. See this prophecy repeated by the river-god Tiberinus, *A.* 8, 43, &c. *Secreti fluminis* = *in secretis parte fluminis*, isolated. — 392. *Alba*. From this, according to the usages of his time, Virgil derives the name of the town Alba. — 395. *Viam*, a way by which the fulfilment of the prediction will prove to be harmless. — 396. *Hanc*, the coast nearest—the east coast. — 397. *Nostri aequoris*, the Adriatic. — 400. *Sallentini campi*, in Messapia, now Terra di Otranto. — 401. *Idomeneus*. See verse 121. — 402. Either *Petelia* (now Strongoli) *Philoctetae*, or *muro Philoctetae*, as there was a tradition that the town existed before, and that it was only walled in by Philoctetes. The force of *subnixa muro* seems to be 'raised high on the wall.' Philoctetes was the friend of Hercules. — 403. *Steterint*, from *sisto*. — 405. *Velare*, the imperative. *Velare comas*. For the construction of passive verbs of dressing with the accusative, see

Ne qua inter sanctos ignes in honore deorum
 Hostilis facies occurrat, et omina turbet.
 Hunc socii morem sacrorum, hunc ipse teneto :
 Hac casti maneant in religione nepotes,
 Ast ubi digressum Siculae te admovent orae 410
 Ventus, et angusti rarescent claustra Pelori,
 Laeva tibi tellus, et longo laeva petantur
 Aequora circumta ; dextrum fuge litus et undas.
 Haec loca vi quondam, et vasta convulsa ruina—
 Tantum aevi longinqua valet mutare vetustas— 415
 Dissiluisse ferant, quam protinus utraque tellus
 Una foret : venit medio vi pontus, et undis
 Hesperium Siculo latus abscondit, arvaeque et urbes
 Litore diductas angusto interluit aestu.
 Dextrum Scylla latus, laevum implacata Charybdis 420
 Obsidet, atque imo barathri ter gurgite vastos
 Sorbet in abruptum fluctas, rursusque sub auras
 Erigit alternos, et sidera verberat unda.
 At Scyllam caecia cohibet spelunca latebris,
 Ora exertantem, et naves in saxa trahentem. 425
 Prima hominis facies, et pulchro pectore virgo
 Pube tenuis ; postrema immani corpore pistrix,
 Delphinum caudas utero commissa laporum.
 Praestat Trinacrii metas lustrare Pachyni
 Cessantem, longos et circumflectere cursus, 430
 Quam semel informem vasto vidiisse sub antro
 Scyllam, et coeruleis canibus resonantia saxa.
 Praeterea, si qua est Heleno prudentia, vati
 Si qua fides, animum si veris implet Apollo,

Zumpt, § 458. The practice of sacrificing with the head covered was Roman. See *A. I.*, 73.—411. *Pelorum*, the most northern promontory of Sicily, now Capo di Faro. By *Claustra Pelori* are meant the Straits of Messina, which, from a distance, seem to close by the bending of the coasts, but which open gradually as they are approached.—412. *Laeva*, sailing westward, the south course is to the left.—415. *Aevi* is governed by *vetustas*.—419. *Aestu* = *fretu aestuante*.—424. Scylla, according to the traditions, was a woman changed into the monster here described by Virgil, as looking forth from her den, to seize and destroy ships—half-woman, half-fish, ending in two dolphins' tails, and having her belly inhabited by sea-wolves or dogs. See verse 432, and *Ecl.* 6, 74. See also Milton, *Par. Lost.* 2, 650, &c.—426. *Prima*, 'the upper part.'—428. That is, *caudas utero commissas* ('united') *habens*.—429. *Pachynum*, now Capo di Passaro.—430. *Cessantem* te.—434. *Fides*, trustworthiness.

Unum illud tibi, nate dea, proque omnibus unum 435
 Prædicam, et repetens iterumque iterumque monebo :
 Junonis magnæ primum prece numen adora ;
 Junoni cane vota libens, dominamque potentem
 Supplicibus supera donis : sic denique victor
 Trinacriâ fines Italos mittere relicta. 440
 Huc ubi delatus Cymaeam accesseris urbem,
 Divinosque lacus, et Avernâ sonantia silvis ;
 Insanam vatem aspicias, quæ rupe sub ima
 Fata canit, foliisque notas et nomina mandat.
 Quaecumque in foliis descripsit carmina virgo, 445
 Digerit in numerum, atque antro seclusa relinquit :
 Illa manent immota locis, neque ab ordine cedunt.
 Verum eadem, verso tenuis quum cardine ventus
 Impulit, et teneras turbavit janua frondes,
 Nunquam deinde cavo volitantia prendere saxo, 450
 Nec revocare situs, aut jungere carmina curat.
 Inconsulti abeunt, sedemque odere Sibyllæ.
 Hic tibi ne qua moræ fuerint dispensia tanti ;
 Quamvis increpitent socii, et vi cursus in altum
 Vela vocet, possisque sinus implere secundos ; 455
 Quin adeas vatem, precibusque oracula poscas.
 Ipsa canat, vocemque volens atque ora resolvat.
 Illa tibi Italiae populos, venturaque bella,
 Et, quo quemque modo fugiasque ferasque laborem,
 Expediet ; cursusque dabit venerata secundos. 460
 Haec sunt, quæ nostra liceat te voce moneri.
 Vade age, et ingentem factis fer ad aethera Trojam."

435. *Pro omnibus*, 'for,' that is, 'as what alone will be of as much value as all other means.'—437. *Primum*, in preference to the other gods.—439. *Supera* = *expugna* in prose.—440. *Fines*, ad *fines*. *Mittere* = *dimittis*.—441. *Cymaeam urbem*, 'Cumæ,' a maritime town in Campania.—442. *Divinos*, 'sacred to Pluto.' *Sonantia silvis*, 'moaning amid the woods.'

443. *Insanam*, full of prophetic frenzy.—444. *Notas*, 'letters.' *Nomina*, 'words.'—445. *Carmina*, prophecies ; but as these were generally in verse, the word here may have its proper meaning.—446. *In numerum*, in the order—probably—of time.—452. *Inconsulti*. A peculiar use of the word, applied to those who, having sought counsel from the Sibyl, are mocked by the dispersed leaves, and depart *uncounselled*.—453. *Hic*, &c. Helenus advises Aeneas to value the advice of the Sibyl, as counterbalancing any disadvantage from a delay of however long a duration.—457. See *A.* 6, 74.—460. *Venerata*, passive, as also in *Hor. S.* 2, 124. See Zumpt, § 632.

- 'Quae postquam vates sic ore effatus amico est,
 Dona dehinc auro gravia, sectoque elephanto,
 Imperat ad naves ferri, stipatque carinis 465
 Ingens argentum, Dodonaeosque lebetas,
 Loricam consertam hamis auroque trilicem,
 Et conum insignis galeae, cristasque comantes,
 Arma Neoptolemi. Sunt et sua dona parenti.
 Addit equos, additque duces; 470
 Remigium supplet; socios simul instruit armis.
 'Interea classem velis aptare jubebat
 Anchises, fieret vento mora ne qua ferenti;
 Quem Phoebi interpretes multo compellat honore:
 "Conjugio, Anchisa, Veneris dignate superbo, 475
 Cura Deūm, bis Pergameis erepte ruinis,
 Ecce tibi Ausoniae tellus: hanc arripe velis.
 Et tamen hanc pelago praeterlabare necesse est:
 Ausoniae pars illa procul, quam pandit Apollo.
 Vade," ait, "O felix nati pietate! quid ultra 480
 Provehor, et fando surgentes demoror Austros?"
 Nec minus Andromache, digressu moesta supremo,
 Fert picturatas auri subtemine vestes,
 Et Phrygiam Ascanio chlamydem, nec cedit honori;
 Textilibusque onerat donis, ac talia fatur: 485
 "Accipe et haec, manuum tibi quae monumenta mearum
 Sint, puer, et longum Andromachae testentur amorem,
 Conjugis Hectoreae. Cape dona extrema tuorum,

464. *Gravia*, the final *ā* is long by the arsis.—466. The *lebetes* were brazen ewers used by the priests in Dodona, for the purpose of predicting future events from the sounds returned by them when struck.—467. *Loricam*. The coat-of-mail was of that description called by us chain-armor, the rings, in three plies, being of gold.—469. *Parenti* = *Anchisae*.

472. *Aptare* = *instruere*, by unfurling them; when they are furled round the yards they seem as none. See *A.* 4, 482; and 8, 80.—476. *Bis*. See *A.* 2, 642.—477. *Ecce*, pointing to the opposite coast.—478. *Hanc*, yonder shore—the eastern part of Italy.—481. *Demoror*, 'prevent you from availing yourselves of.'—484. *Nec cedit honori*. The meaning of these words is doubtful. Perhaps this explanation may prove satisfactory: Helenus had given presents, and bidden a respectful farewell (*honore*, verse 474) to Anchises. Andromache gives presents to Ascanius, and bids him farewell with equal respect. She not only gives presents, but is not inferior ('does not yield') in her language to the respectful language of her husband.—486. The force of this line will then be, 'and in presenting her gifts of woven skill (the

O mihi sola mei super Astyanactis imago !
 Sic oculos, sic ille manus, sic ora ferebat ; 490
 Et nunc aequali tecum pubesceret ævo."
 'Hos ego digrediens lacrimis affabar obortis :
 "Vivite felices, quibus est fortuna peracta
 Jam ~~ma~~ ; nos alia ex aliis in fata vocamur.
 Vobis ~~parta~~ quies : nullam maris æquor arandum ; 495
 Arva neque Ausoniae, semper cedentia retro,
 Quaerenda. Effigiem Xanthi, Trojamque videtis,
 Quam vestrae fecere manus ; melioribus, opto,
 Auspiciis, et quae fuerit minus obvia Graiis.
 Si quando Thybrim, vicinaque Thybridis arva 500
 Intraro, gentique meae data moenia cernam,
 Cognatas urbes olim, populosque propinquos,
 Epiro, Hesperia—quibus idem Dardanus auctor,
 Atque kleru casus—unam faciemus utramque
 Trojam animis : maneat nostros ea cura nepotes." 505
 'Provehimur pelago vicina Ceraunia juxta,
 Unde iter Italiam, cursusque brevissimus undis.
 Sol ruit interea, et montes umbrantur opaci.
 Sternimur optatae gremio telluris ad undam ;
 Sortiti remos, passimque in litore sieco 510
 Corpora curamus ; fessos sopor irrigat artus.
 Necdum orbem medium Nox heris acta subibat :
 Haud segnis strato surgit Palinurus, et omnes
 Explorat ventos, atque auribus aëra captat :
 Sidera cuncta notat tacito labentia coelo, 515

vestes and chlamys mentioned before), she thus addresses Ascanius.—489. *Super, superstes.*

494. *Sua fortuna*, the changes of fortune made peculiar, destined by fate.—499. *Fuerit*. This future perfect refers to the foundation of the Epirotian Troy. Its *finished* foundation, it is hoped, *will be less in danger* than that of ancient Troy. *Oboia*, 'exposed.'—503. *Epiro* and *Hesperia*, for *Epirum* and *Hesperiam*. The ablative is used here by Virgil for variety: there are two modes of expression: *aliquid facere aliquid*, and *aliquid facere aliquo*. In *Epiro*. *Idem*. His descendants founding Rome and Nicopolis.—504. *Casus*; *as* is here rendered long by the arsis.—506. *Trojam*, in apposition with *urbes populosque*.

506. *Ceraunia*, new Monti della Chimera.—510. *Sortiti remos*; that is, after having rowed; for which they drew lots. See Propertius, 3, 21, 12. Others interpret it: 'after drawing lots for these duties against the morrow.' One critic construes: *Sortiti remos, gremio telluris ad undam sternimur optatae passimque, &c.*—512. *Horis acta*, advancing in proportion as the numbers of the hours increase.—513. *Palinurus*,

Arcturum, pluviasque Hyadas, geminosque Triones,
 Armatumque auro circumspicit Oriona.
 Postquam cuncta videt coelo constare sereno,
 Dat clarum e puppi signum; nos castra movemus,
 Tentamusque viam, et velorum pandimus alas. 520
 Jamque rubescebat stellis Aurora fugatis,
 Quum procul obscuros colles, humilemque videmus
 Italiam. ITALIAM! primus exclamat Achates;
 ITALIAM laeto socii clamore salutant.
 Tum pater Anchises magnum cratera corona 525
 Induit, implevitque mero, divosque vocavit
 Stans celsa in puppi:
 "Di, maris et terrae tempestatumque potentes,
 Ferte viam vento facilera, et spirate secundi."
 Crebrescunt optatae aurae, portusque patescit 530
 Jam propior, templumque apparet in arce Minervae.
 Vela legunt socii, et proras ad litora torquent.
 Portus ab Eurœ fluctu curvatus in arcem;
 Objectae salsa spumant aspargine cautes:
 Ipse latet; gemino demittunt brachia muro 535
 Turriti scopuli, refugitque ab litore templum.
 Quatuor hic, primum omen, equos in gramine vidi,
 Tondentes campum late, candore nivali.
 Et pater Anchises: "Bellum, O terra hospita! portas;
 Bello armantur equi; bellum haec armenta minantur.
 Sed tamen idem olim curru succedere sueti 541
 Quadrupedes, et frena iugo concordia ferre:
 Spes et pacis," ait. Tum numina sancta precamur
 Palladis armaisonae, quae prima accepit evantes;
 Et capita ante aras Phrygio velamur amietu; 545

already mentioned as the pilot of Aeneas, verse 202.—517. *Oriona*. See A. 1, 535. A spondaic line; see A. 2, 68.—518. *Constare* = *composita et tranquilla esse*.—519. *Signum*, either by a light (A. 2, 256), or a trumpet (A. 5, 139).—523. With this repeated cry of *Italiam*, compare Xenophon's *Σάλαττα! Σάλαττα!* *Anab.* 4, 7, 24.—525. *Cratera*. See G. 2, 528.—530. *Portus* (*Veneris*), now Porto Badisco, the port of Castro, anciently *Ara* or *Castrum Minervae*. *Patescit*. See verse 275.—531. *Arce*. See A. 2, 322.—533. *Eurœus* is an adjective singularly formed from *Eurus*, and found in this passage only.—535. *Ipsæ portus*. At a distance they had seen this harbour open (*patescit*, verse 530); nearer it is concealed (*latet*) behind the rocks; and the temple itself seems to grow distant from its lofty situation.—540. *Bello*, dative.—543. *Spes et pacis*. See A. 1, 445.—545. *Capita velamur*. See verse 405.

Praeceptisque Heleni, dederat quae maxima, rite
 Junoni Argivæ jussos adolemus honores.
 'Haud mora : continuo, perfectis ordine votis,
 Cornua velatarum obvertimus antennarum,
 Grajugenûmque domos suspectaque linquimus arva. 550
 Hinc sinus Herculei, si vera est fama, Tarenti
 Cernitur; attollit se diva Lacinia contra,
 Caulonisque arces, et navifragum Scylaceum.
 Tum procul e fluctu Trinacria cernitur Aetna;
 Et gemitum ingentem pelagi, pulsataque saxa 555
 Audimus longe, fractasque ad litora voces;
 Exsultantque vada, atque aestu miscentur arenae.
 Et pater Anchises: "Nimirum haec illa Charybdis;
 Hos Helenus scopulos, haec saxa horrenda, canebat.
 Eripite, O socii! pariterque insurgite remis." 560
 Haud minus ac jussi faciunt: primusque rudentem
 Contorsit laevas proram Palinurus ad undas;
 Laevam cuncta cohors remis ventisque petivit.
 Tollimur in coelum curvato gurgite, et idem
 Subducta ad Manes imos descendimus unda. 565
 Ter scopuli clamorem inter cava saxa dedere;
 Ter spumam elisam et rorantia vidimus astra.
 Interea fessos ventus cum sole reliquit;
 Ignarique viae Cyclopum allabimur oris.

547. *Junoni*. See verse 435, &c.—549. *Obvertimus*, so as to face the sea.—550. *Grajugenûmque*, &c. See verses 396, &c.—551. The town *Tarentum* takes its name from *Taras*, son of Neptune, said to be the founder. Another fable made him a descendant of Hercules; Virgil therefore adds: *si vera est fama*.—552. *Divæ*, templum divæ.—553. *Caulonisque*. *Caulon* or *Caulonia*, in Brutium, was afterwards called *Castrum Vetrium*, now *Castro Vetere*. *Scylaceum* is now *Squillace*. These towns were built on promontories dangerous to navigators.—557. *Miscentur arenae*; that is, *commoventur in fundo maris et mixtae in altum tolluntur*.—558. *Haec illa*. A fine instance of the difference between these pronouns. *Haec*—pointing to it—this that we hear; *illa*, that of which *Helenus* spake. See verse 420.—560. *Eripite*, sc. *naves e periculo*.—561. *Rudentem* = *stridentem et sonantem in tempestate*.—562. *Laevas*. See verse 412.—565. *Descendimus*, Others read *desidimus*.—566-7. These two verses particularise the two preceding. Thrice they sunk so low as to hear the roar of the waves, which, breaking against cliffs (*scopuli*), bellowed in the caverns of the rock (*cava saxa*); thrice they were heaved up on the foam-wave dashed back from the rock. Hearing was the sense most appalled by the first, and sight by the second phenomenon.—569. *Cyclopum oris*; that is, *Siciliae litoribus*.

'Portus ab accessu ventorum immotus, et ingens 570
 Ipse; sed horrificis juxta tonat Aetna ruinis,
 Interdumque atram prorumpit ad aethera nubem,
 Turbine fumantem piceo, et candente favilla;
 Attollitque globos flammaram, et sidera lambit:
 Interdum scopulos avulsaque viscera montis 575
 Erigit eructans, liquefactaque saxa sub auras
 Cum gemitu glomerat, fundoque exaestuato imo.
 Fama est, Enceladi semiustum fulmine corpus
 Urgueri mole hac, ingentemque insuper Aetnam
 Impositam ruptis flammam exspirare caminis; 580
 Et, fessum quoties mutet latus, intremere omnem
 Murmure Trinacriam, et coelum subtexere fumo.
 Noctem illam tecti silvis immania monstra
 Perferimus; nec, quae sonitum det causa, videmus.
 Nam neque erant astrorum ignes, nec lucidus aethra 585
 Siderea polus, obscuro sed nubila coelo;
 Et lunam in nimbo nox intempesta tenebat.
 'Postera jamque dies primo surgebat Eoo,
 Humentemque Aurora polo dimoverat umbram:
 Quum subito e silvis, macie confecta suprema, 590
 Ignoti nova forma viri, miserandaque cultu,
 Proccedit, supplexque manus ad litora tendit.
 Respiciamus. Dira illuvies, immissaque barba,
 Consertum tegumen spinis: at cetera Graius,
 Et quondam patriis ad Trojam missus in armis. 595
 Isque, ubi Dardanios habitus, et Troia vidit
 Arma procul, paulum aspectu conterritus haesit,
 Continuitque gradum; mox sese ad litora praeceps

* 578. *Enceladi*, a hundred-handed giant, son of Tartarus and Terra. In the war between the gods and the giants, he was overthrown by Jupiter, and buried under Mount Aetna. See Ovid, *Met.* 5, 346, &c., who represents Typhoeus as the buried giant. *Semiustum*; pronounce *sem-yus-tum*, in three syllables.—579. *Insuper impositam*, a species of pleonasm, like *retro referri*.—580. The caverns of Aetna burst, and from these furnaces the mountain breathes forth fire.—585. There were no stars visible, nor was the heaven sparkling with the constellations that adorn the pure regions of ether.—587. *Intempesta*, blackest night, because it is no time to work.

588. *Eoo*. *Eōis* ('Εἴω), Lucifer, the morning-star.—593. *Immissaque* (*in faciem*) *barba*. Another reading is *demissa*; but this passage may be explained by Ovid's words: *sternit et immissa protectum pectora barba Hippason*, *Met.* 12, 531.—594. His tattered dress was held together by thorns instead of threads, but his arms were Grecian.—595. *EX*, 'and

Cum fletu precibusque tulit : " Per sidera testor,
 Per superos, atque hoc coeli spirabile lumen ; 600
 Tollite me, Teucri : quascunque abducite terras.
 Hoc sat erit. Scio me Danaïs e classibus unam,
 Et bello Iliacos fateor petiisse Penates :
 Pro quo, si sceleris tanta est injuria nostri,
 Spargite me in fluctus, vastoque immergite ponte 605
 Si pereo, hominum manibus periisse juvabit."
 Dixerat ; et genua amplexus, genibusque volutans
 Haerebat. Qui sit, fari, quo sanguine cretas,
 Hortamur ; quae deinde agitet fortuna, fateri.
 Ipse pater dextram Anchisæ, hand multa moratus, 610
 Dat juveni, atque animum praesenti pignore firmat.
 Ille haec, deposita tandem formidine, fatur :
 " Sum patria ex Ithaca, ocomes infelicis Ulixi,
 Nomen Achemenides, Trojam genitore Adamasto
 Paupere—mansissetque utinam fortuna!—profectus. 615
 Hic me, dum trepidi crudelia limina linquunt,
 Immemores socii vasto Cyclopi in antro
 Deseraere. Domus sanie dapibusque cruentis,
 Intus opaca, ingens. Ipse arduus, altaque pulsat
 Sidera—Di, talem terris avertite pestem!— 620
 Nec visu facilis, nec dictu affabilis ulli.

what is more.' *In armis* = *indutus arma*.—600. *Spirabile lumen*, 'vital air'; a strange collocation. It must refer to the air, the medium of light and breath.—601. *Terras*. *Ad terras*. See *A.* 1, 2.—606. *Pereō*; *ō* unelided, and kept long by the *arsis*.—607. *Dixerat*. See *A.* 2, 621. *Volutans* = *se volutans*.—611. *Praesenti pignore*; that is, *efficaci, fidem facienti*; as *praesens auxilium*, *praesens remedium*, and the like. Or *praesenti* may be rendered by 'friendly'; as *praesentes Dives*; *data dextra* should be understood.

614. *Nomen est mihi Achemenides*. For the construction, see *A.* 1, 267.—615. *Fortuna*, 'my poverty.' He wishes that his ambition had not led him to forsake his father's humble fortune.—616. This is the completion of an adventure narrated by Homer, *Od.* 9, 177, &c. Ulysses and his companions had unwittingly taken shelter in the cave of Polyphemus, one of the Cyclopes, a race of one-eyed monsters, of gigantic size, who tended their flocks at the foot of Mount Aetna. Polyphemus was devouring the Greeks one by one, when Ulysses at once avenged the dead, and saved the living, by the expedient here recorded, verse 630, &c., and which may be compared with a similar incident in the third voyage of Sinbad the Sailor, in the *Arabian Nights' Entertainments*. When Ulysses and his companions fled, Achemenides, according to Virgil, was accidentally left behind.—618. The ablative of quality for *domus infecta sanie*, or *sanie habens*.—619. *Pulsat sidera*, an exaggeration indicating terror.

Visceribus miserorum et sanguine vescitur atro.
 Vidi egomet, duo de numero quum corpora nostro,
 Prensâ manu magna, medio resupinus in antro;
 Frangeret ad saxum, sanieque exspersa natarent 625
 Limina: vidi atro quum membra fluentia tabe
 Manderet, et tepidi tremarent sub dentibus artus.
 Haud impune quidem; nec talia passus Ulixes,
 Oblitusve sui est Ithacus discrimine tanto.
 Nam simul, expletus dapibus, vinoque sepaltus, 630
 Cervicem inflexam posuit, jacuitque per antrum
 Immensus, saniem eractans, et frusta cruento,
 Per somnum, commixta mero: nos, magna precati
 Numina, sortitique vices, una undique circum
 Fundimur, et telo lumen terebramus acuto 635
 Ingens, quod terva solum sub fronte latebat,
 Argolici clipei, aut Phoebeae lampadis instar;
 Et tandem laeti sociorum ulciscimur umbras.
 Sed fugite, O miseri! fugite, atque ab litore funem
 Rumpite. 640
 Nam, qualis quantusque cavo Polyphemus in antro
 Lanigeras claudit pecudes, atque ubera pressat,
 Centam alii curva haec habitant ad litora vulgo
 Infandi Cyclopes, et altis montibus errant.
 Tertia jam lunae se cornua lumine complent, 645
 Quum vitam in silvis, inter deserta ferarum
 Lustra domosque traho, vastosque ab rupe Cyclopes
 Prospicio, sonitumque pedum vocemque tremisco.
 Victum infelicem, baccas lapidosaque corna,
 Dant rami, et vulsis pascunt radicibus herbae. 650
 Omnia collustrans, hanc primum ad litora classem
 Conspexi venientem. Huic me, quaecumque fuisset,

624. *Sortiti vices.* In this perilous adventure, the followers of Ulysses settled by lot which part each should act.—635. *Telo*, 'the weapon' was, according to Homer, a tree pointed and hardened in the fire. *Laumen*; see *A.* 2, 173.—637. The *clipeus Argolicus* was round. Compare with this passage, and with verse 645 (*cornua complent*), 'The moon that rose last night, round as my shield, had not yet filled her horns.'—Home's *Douglas*. *Phoebeae lampadis*, 'the sun.'—639. The elisions and hexameters of this verse mark the impatience of despair.—643. *Vulgo*, everywhere around.—645. *Tertia*, &c. Three months had elapsed. See verse 637.—648. *Tremisco* poetically governs the accusative. See *A.* 11, 403.—650. *Vulsis radicibus*, ' (herbs) plucked up by the roots.'

Addixi : satis est gentem effugisse nefandam :
 Vos animam hanc potius quocumque absumite leto.”
 ‘Vix ea fatus erat, summo quum monte videmus 655
 Ipsum, inter pecudes vasta se mole moventem,
 Pastorem Polyphemum, et litora nota petentem,
 Monstrum horrendum, informe, ingens, cui lumen
 ademptum.
 Trunca manu pinus regit, et vestigia firmat.
 Lanigeræ comitantur oves; ea sola voluptas, 660
 Solamenque mali.
 Postquam altos tetigit fluctus, et ad aequora venit,
 Luminis effossi fluidum lavit inde cruorem,
 Dentibus infrendens gemitu; graditurque per aequor
 Jam medium, necdum fluctus latera ardua tinxit. 665
 Nos procul inde fugam trepidi celerare, recepto
 Supplice sic merito, tacitique incidere funem;
 Verrimus et proni certantibus aequora remis.
 Sensit, et ad sonitum vocis vestigia torsit.
 Verum, ubi nulla datur dextra affectare potestas, 670
 Nec potis Ionios fluctus aequare sequendo,
 Clamorem immensum tollit, quo pontus, et omnes
 Contremuere undae, penitusque exterrita tellus
 Italiae, curvisque immugiit Aetna cavernis.
 At genus e silvis Cyclopum, et montibus altis. 675
 Excitum ruit ad portus, et litora complent.
 Cernimus astantes nequidquam lumine torvo
 Aetnaeos fratres, coelo capita alta ferentes,
 Concilium horrendum : quales, quum vertice celso
 Aëriae quercus, aut coniferae cyparissi 680
 Constiterunt, silva alta Jovis, lucusve Dianae.
 Praecipites metus acer agit quocumque rudentes

654. *Potius*, in preference to the horrid fate that awaited him in the hands of Polyphemus.

658. This line, with its spondees and elisions, vividly represents the crashing movement of the giant.—659. Construe: *trunca pinus manu (gesta) regit (eum)*.—663. *Inde* = *ex his*.—667. *Sic merito*, ‘who had deserved (on account of his excessive misfortune) to be thus treated, thus welcomed by us.’—669. *Vocis*. The cry of the rowers.—670. *Affectare (navem)* = *attingere*.—671. *Nec potis*, *sc. est = potest*. The motion of the waves bore Aeneas away with a rapidity too great for him to overtake them.—676. *Ruit et complent*. See Zumpt, § 386. Perhaps the idea is, ‘as one body they rush, but in scattered groups they fill.’—681. *Constiterunt*. *Quercus* referring to *silva Jovis*, *cyparissi* to *lucusve*

Excutere, et ventis intendere vela secundis.
 Contra jussa monent Heleni, Scyllam atque Charybdim
 Inter, utramque viam leti discrimine parvo, 685
 Ni teneant cursus : certum est dare lintea retro.
 Ecce autem Boreas angusta a sede Pelori
 Missus adest : vivo praetervehor ostia saxo
 Pantagiae, Megarosque sinus, Thapsumque jacentem.
 Talia monstrabat relegens errata retrorsum 690
 Litora Achemenides, comes infelicis Ulixi.
 'Sicanio praetenta sinu jacet insula contra
 Plemmyrium undosum : nomen dixere priores
 Ortigiam. Alpheum fama est huc, Elidis amnem,
 Occultas egisse vias subter mare ; qui nunc 695
 Ore, Arethusa, tuo Siculis confunditur undis.
 Jussi numina magna loci veneramur ; et inde
 Exsupero praepingue solum stagnantis Helori.
 Hinc altas cautes projectaque saxa Pachyni
 Radimus ; et, fatis nunquam concessa moveri, 700
 Apparet Camarina procul, campique Geloi,
 Immanisque Gela fluvii cognomine dicta.
 Arduus inde Acragas ostentat maxima longe
 Moenia, magnanimûm quondam generator equorum.

Danae, who must here be identified, as often, with Hecate.—684-686. A difficult passage, and one that has given much trouble to the commentators. According to the punctuation adopted, the meaning will be : 'On the other hand, the instructions of Helenus (verse 410, &c.) warn us, that unless they (the ships, or rather the sails, *vela*) keep their way right between Scylla and Charybdis, both courses expose to almost inevitable destruction : (yet, so great is our fear of Polyphemus) we determine to sail back.'—687. *Autem*. They were delivered from their danger in sailing northwards, by the rising of the north wind.—690. *Errata*, poetically employed in this sense, the verb being intransitive. Ulysses, and of course Achemenides, had sailed from the coast of Africa previous to the adventure with the Cyclops.

694. *Ortigiam*, the part of Syracuse afterwards called *Nēsos*, 'the island.' For the story of Alpheus and Arethusa, see Ovid, *Mel.* 5, 513, &c.—696. *Ore = fonte*.—697. *Jussi*. By whom ? Perhaps by Anchises, or it may be in compliance with the instructions of Helenus, as generally applicable.—698. *Helori*. The Helorus, at first rapid, slackens its course as it approaches the mouth. This difference between the two parts of its course explains the double name which the river now bears—*Atellaro*, and, near its mouth, *Abisso*.—701. *Campi Geloi* (Γελῶν), from Gela, a river and city of the same name on its banks, now Fiume di Ghizzo and Terra Nuova.—702. *Immanis* is probably an epithet of *fluvii*, as a destructive river.—703. *Acragas*, the Greek name of *Agri-genium*, now Girgenti.—704. *Magnanimûm = magnanimorum*, because

Teque datis linquo ventis, palmosa Selinus, 705
 Et vada dura lego saxis Lilybeia caecis.
 Hinc Drepani me portus, et illaetabilis ora,
 Accipit. Hic, pelagi tot tempestatibus actus,
 Heu! genitorem, omnis curae casusque levamen,
 Amitto Anchisen. Hic me, pater optime, fessum 710
 Deseris, heu! tantis nequidquam erepte periclis!
 Nec vates Helenus, quum multa horrenda moneret,
 Hos mihi praedixit luctus; non dira Celaeno.
 Hic labor extremus, longarum haec meta viarum.
 Hinc me digressum vestris deus appulit oris. 715
 Sic pater Aeneas, intentis omnibus, unus
 Fata renarrabat divum, cursusque docebat.
 Conticuit tandem, factoque hic fine quievit.

these steeds aspired to the victories in the Grecian games. Pindar sang the victory of the steeds sent thither by Theron to dispute the prize. *Quondam* in this verse refers to future time: render: 'one day.'—705. The ruins of *Selinus* (-untis), destroyed 249 B.C., are still considerable. They are near Torre di Polluce.—706. *Lilybeia*. The promontory of Lilybaeum is now called Capo Boco. It is one of the three headlands that gave the name of *Trinacria* to Sicily.—707. *Drepanum*, a maritime town, now called Trepani. This coast is characterised *illaetabilis* on account of its sterility from the piled-up sand-banks which lie along it.—711. *Nequidquam*; since, after all, he had not reached Italy.

716. *Intentis*, bringing back the mind to A. 2, 1, 'Intentique ora tenebant.' *Unus*, for he alone spoke.—717. *Fata divum*, this is the genitive with active signification, 'which the gods had fixed:' cf. *fata Jovis*, A. 4, 614.

LIBER IV.

DIDO loves Aeneas, 1-5. She reveals her passion to her sister Anna, 6-30.

Anna encourages her to marry him, 31-55. They offer sacrifices, in order to propitiate the gods, 56-67. Progress of Dido's love, 68-89. Juno, alarmed, proposes to Venus the marriage of Aeneas and Dido, with the junction of the two nations; to which Venus seemingly assents, 90-128. The Carthaginians and Trojans go forth to hunt, 129-159. In a storm, raised by Juno, Aeneas and Dido, separated from their companions, are married, 160-172. Fame (who is described) bears the tidings through Libya, 173-197. This irritates King Iarbas, a rejected suitor of Dido's, who prays to his father Jupiter, 198-218. Jupiter sends Mercury to hasten the voyage of

Aeneas to Italy, 219-237. Flight of Mercury, 238-258. Mercury's message to Aeneas, 259-278. Aeneas, whose leading characteristic is obedience to the will of Heaven (*pius*), prepares for his departure, attempting to conceal his plans from Dido, 279-295. The queen divines his intentions, and upbraids him, 296-330. His reply, 331-361. Dido's resentment and grief, 362-392. Aeneas, sorrowful, persists in his preparations, 393-407. Anna, at Dido's request, interposes, but in vain, 408-449. Dido is appalled by frightful omens, and prepares for death, but concealing her design from her sister, pretends that she is making preparations to win back Aeneas by magical rites, 450-552. Aeneas, warned by Mercury in a vision to depart on the instant, sets sail, 553-582. The queen sees his fleet departing, and stabs herself, 583-665. The general consternation, and Anna's despair, 666-687. Agonies of Dido, till Iris, by Juno's command, interposes to release her by death, 688-705.

At regina, gravi jamdudum saucia cura,
 Vulnus alit venis, et caeco carpitur igni.
 Multa viri virtus animo, multusque recursat
 Gentis honos : haerent infixi pectore vultus
 Verbaque : nec placidam membris dat cura quietem. 5
 Postera Phoebea lustrabat lampade terras,
 Humentemque Aurora polo dimoverat umbram,
 Quum sic unanimam alloquitur male sana sororem :
 ' Anna soror, quae me suspensam insomnia terrent !
 Quis novus hic nostris successit sedibus hospes, 10
 Quem sese ore ferens ! quam forti pectore et armis !
 Credo equidem, nec vana fides, genus esse deorum.
 Degeneres animos timor arguit. Heu ! quibus ille
 Jactatus fatis ! quae bella exhausta canebat !
 Si mihi non animo fixum immotumque sederet, 15
 Ne cui me vincolo vellem sociare jugali,
 Postquam primus amor deceptam morte fefellit ;

1. *At* seems to connect this Book with the preceding narrative. Aeneas had concluded his tale, but long before he had finished, the queen was smitten with the pains of love. *Cura* = *amore*.—2. *Caeco* = *occulto*. *Carpo*, the primitive idea of which is 'to draw up' = *contraho*, and so 'to wither,' 'dry,' 'shrivel,' infers a gradual process.

6, 7. *Lustrabat, dimoverat*. Aurora had dispelled previously, and was lighting up.—8. *Male sana* = *insana*. See *A.* 2, 735.—10. *Novus*, 'extraordinary,' not what usually happens.—11. *Quem* = *qualem*. *Ferre sese* refers to the general deportment. See a similar expression, *A.* 1, 503.—12. *Genus, prolem*.—15. *Sederet*. This term indicates the unalterableness of her resolution. See Zumpt, § 524.—17. *Fefellit*. This clause is no part of her resolution, otherwise we should have *fefellisset*. It is

Si non pertaesum thalami tædæque fuisset;
 Huic uni forsân potui succumbere culpæ.
 Anna, fatebor enim, miseri post fata Sychæi 20
 Conjugis, et sparsos fraterna caede Penates,
 Solus hic inflexit sensus, animumque labantem
 Impulit: agnosco veteris vestigia flammæ.
 Sed mihi vel tellus optem prius ima dehiscat,
 Vel Pater omnipotens adigat me fulmine ad umbras, 25
 Pallentes umbras Erebi, noctemque profundam,
 Ante, Pudor, quam te violo, aut tua jura resolvo.
 Ille meos, primus qui me sibi junxit, amores
 Abstulit: ille habeat secum, servetque sepulcro.
 Sic effata, sinum lacrimis implevit obortis. 30
 Anna refert: 'O luce magis dilecta sorori!
 Solane perpetua moerens carpere juventa?
 Nec dulces natos, Veneris nec præmia noris?
 Id cinerem aut Manes credis curare sepultos?
 Esto: ægram nulli quondam flexere mariti, 35
 Non Libyæ, non ante Tyro; despectus Iarbas,
 Ductoresque alii, quos Africa terra, triumphis
 Dives, alit: placitone etiam pugnabis amori?
 Nec venit in mentem, quorum consederis arvis?
 Hinc Gaetulæ urbes, genus insuperabile bello, 40
 Et Numidæ infreni cingunt, et inhospita Syrtis;
 Hinc deserta siti regio, lateque furentes

narrative merely, and had better be taken in after *si*.—18. *Tædæ* = *nuptiarum*.—19. *Potui*. Strongly put instead of *possem*. See *A.* 2, 55.
 —20. *Sychæi*. See *A.* 1, 343-352.—24. *Prius*. An apparent pleonasm, with *antequam*, verse 27. But *prius* may have a general reference, *antequam* a more precise one to what follows.—28. *Ille—primus*. The Roman feeling was strongly against the marriage of widows.

31. *Dilecta sorori*, for a *sorore*. See Zumpt, § 419.—35. Granted (*esto*) that you have rightly indulged your wounded feelings (*ægram*) in rejecting so many suitors, why resist a passion fondly cherished? *Mariti*. See *Ecl.* 8, 18.—36. *Libyæ* in prose would be, *in Libya*. See verse 320, and *A.* 3, 162. *Iarbas*. See verse 196, &c.—37. Virgil's expressions refer constantly to Roman usages (see *A.* 1, 73), as here, where he makes frequent triumphs to indicate the warlike nature of the Africans; the triumph being peculiar to Rome.—39. *Consederis*, in the subjunctive, because hypothetically put as the thought of Dido.—41. *Infreni*. Riding horses without bridles. See *A.* 10, 750. *Cingunt*. Dido was surrounded on all sides by savage races: on the south were the Gaetulians; on the west, the Numidians; on the east, the quicksands called *Syrtis*, bordered by savage (*inhospita*) tribes, and a sandy desert, across which roamed the inhabitants of Barca in Cyrenæ.

Barcaei. Quid bella Tyro surgentia dicam,
 Germanique minas?
 Dis equidem auspiciis reor, et Junone secunda, 45
 Hunc cursum Iliacas vento tenuisse carinas.
 Quam tu urbem, soror, hanc cernes! quae surgere regna
 Conjugio tali! Teucrum comitantibus armis,
 Punica se quantis attollet gloria rebus!
 Tu modo posce deos veniam, sacrisque litatis, 50
 Indulge hospitio, causasque innecte morandi,
 Dum pelago desaevit hiems, et aquosus Orion,
 Quassataeque rates; dum non tractabile coelum.
 His dictis incensum animum inflammavit amore,
 Spemque dedit dubiae menti, solvitque pudorem. 55
 Principio delubra adeunt, pacemque per aras
 Exquirunt; mactant lectas de more bidentes
 Legiferae Cereri, Phoeboque, patrique Lyaeo;
 Junoni ante omnes, cui vincla jugalia curae.
 Ipsa, tenens dextra pateram, pulcherrima Dido, 60
 Candentis vaccae media inter cornua fundit;
 Aut, ante ora deum, pingues spatiat ad aras,
 Instauratque diem donis, pecudumque reclusis

43. *Barcaei*, a city of Cyrênê, east of the Greater Syrtis, afterwards Ptolemäia.—46. *Cursum tenuisse*, 'to have taken such a direction.'—49. With *rebus* supply *gestis*.—50. *Veniam* = *favorem*.—51. *Hospitio* = *hospitiis*.—52. *Orion*. See A. 1, 533.—55. *Pudorem*, her desire to remain unmarried.

56. *Pacem*, 'the good-will of the gods,' 'absence of all hostility.' *Per aras*; *per*, because they passed from one altar to the others, offering a sacrifice on each.—57. Construe *de more*, 'according to solemn ritual,' with *mactant*, as well as *bidentes*. *Bidentes*; properly, sheep two years old, from the idea that sheep of this age have two teeth more prominent than the rest (*bis, dens*); but taken in a general sense, signifies sheep of any age.—58. *Legiferae Cereri*; Ceres introducing agriculture, introduced also laws and marriage, the bond of civilisation. Phoebus was one of the gods specially worshipped at Carthage. *Lygeo*. See A. 1, 686 and 734.—59. *Junoni*. See A. 1, 15, &c. Juno presided over marriage; hence called *pronuba*, verse 166. *Cui sunt curae*. *Jugalia*, hence Juno was called *Jugalis*, as the Greek *Ἡγά* was called *Ἡγά*.—60. *Pateram fundit* = *vinum e patera*. By this libation on a certain part of the head, the victim was consecrated to the deity.—62. *Spatiat*. This verb expresses a slow and measured movement which the Roman matrons adopted in particular ceremonies.—63. The sacrificial expression *instaurare sacra*, 'to repeat the sacrifice,' is changed into *instaurat diem donis* = *sacrificiis offerendis*. She again celebrates the day by repeated sacrifices; or, 'she renews (the commemoration of) the day by repeated sacrifices.'

Pectoribus inhians spirantia consulit exta.
 Heu vatū ignaræ mentes! quid vota furentem, 65
 Quid delubra juvant? est molles flamma medullas
 Interea, et tacitum vivit sub pectore vulnus.
 Uritur infelix Dido, totaque vagatur
 Urbe furens: qualis conjecta cerva sagitta,
 Quam procul incautam nemora inter Cresia fixit 70
 Pastor agens telis, liquitque volatile ferrum
 Nescius: illa fuga silvas saltusque peragrat
 Dictæos; haeret lateri letalis arundo.
 Nunc media Aenean secum per moenia ducit,
 Sidoniasque ostentat opes, urbemque paratam; 75
 Incipit effari, mediaque in voce resistit:
 Nunc eadem, labente die, convivia quaerit,
 Iliacosque iterum demens audire labores
 Exposcit, pendetque iterum narrantis ab ore.
 Post, ubi digressi, lumenque obscura vicissim 80
 Luna premit, suadentque cadentia sidera somnos,
 Sola domo moeret vacua, stratisque relictis
 Incubat: illum absens absentem auditque videtque:
 Aut gremio Ascanium, genitoris imagine capta,
 Detihet, infandum si fallere possit amorem. 85
 Non coeptae assurgunt turres; non arma juvenus
 Exercent, portusve aut propugnacula bello

cf. Liv. 23, 36: *plebeis ludis biduum instauratum est*.—64. *Pectoribus inhians*, by the arsis.—65. *Heu*, &c. The soothsayers knew not Dido's object in consulting them, or, knew not the future woes of Dido, so as to avert them. *Vatum* = *extispicum*, the more exact term. *Vota* = *sacrificia ex voto diis oblata*.—66. *Est* = *edit*, 'consumea.' *Molles* is construed with *medullas*, 'her yielding heart.'—69, &c. Virgil compares Dido to a stag wounded by a random dart in the woods of Crete (*Cresia*).—72. *Nescius*, 'not knowing' that his shaft had struck.

73. *Dictæos*. See *Ed.* 6, 56.—75. *Sidonias*. The Carthaginians had come from Sidon, which Virgil uses indifferently with Tyre, both being Phœnician cities. See *A.* 1, 338.—77. Construe *eadem* with *convivia*.—78. *Iterum*. See end of *A.* 1, and the Second and Third Books.—80. *Lumen suum*.—81. *Premi*, 'conceals,' 'suppresses.' *Suadentque*, &c. See *A.* 2, 9.—82. *Relictis*, in the one clause, seems to be compared with *vacua* in the other, and to refer to the desire of appeasing the sense of desolation felt in the absence of a beloved object—here *relictis* ab Aenea.—83. *Absens*, 'though absent,' referring to the abstraction of Dido's mind; while *absentem* refers to the personal absence of Aeneas.—86. The works, so vividly described *A.* 1, 423, &c., are suspended.

Tuta parant: pendent opera interrupta, minaeque
 Murorum ingentes, aequataque machina coelo.
 Quam simul ac tali persensit peste teneri 90
 Cara Jovis conjux, nec famam obstare furori;
 Talibus aggreditur Venerem Saturnia dictis:—
 'Egregiam vero laudem et spolia ampla refertis
 Tuque puerque tuus: magnum et memorabile numen,
 Una dolo divum si femina victa duorum est. 95
 Nec me adeo fallit, veritam te moenia nostra,
 Suspectas habuisse domos Carthaginis altae.
 Sed quis erit modus? aut quo nunc certamine tanto?
 Quin potius pacem aeternam pactosque hymenaeos
 Exercemus? habes, tota quod mente petisti: 100
 Ardet amans Dido traxitque per ossa furorem.
 Communem hunc ergo populum, paribusque regamus
 Auspiciis: liceat Phrygio servire marito,
 Dotalisque tuae Tyrios permittere dextrae.'
 Olli—sensit enim simulata mente locutam, 105
 Quo regnum Italiae Libycas averteret oras—
 Sic contra est ingressa Venus: 'Quis talia demens
 Abnuat, aut tecum malit contendere bello?
 Si modo, quod memoras, factum fortuna sequatur.
 Sed fatis incerta feror, si Jupiter unam 110
 Esse velit Tyriis urbem, Trojaque profectis,

88. *Minas murorum*; that is, *muri qui minantur in coelum*; see *A.* 1, 162, where it is thus expressed.—89. *Machina* is variously explained: 1, 'Towers along the walls:' 2, 'Warlike engines:' 3, 'The cranes for raising the materials:' or, 4, 'The scaffolding for erecting the walls.' The first of these meanings best accords with *aequata coelo*.

93, &c. Spoken ironically.—94. *Memorable est numen vestrum*. *Nomen* for *numen* is found in manuscripts of the second and third order only.—96. *Adeo*, to the degree that you suppose. See verse 533. *Fallere* sometimes means 'to elude notice.' See *A.* 9, 572.—97. *Suspectas*. See *A.* 1, 670, &c.—98. *Quo nunc certamine tanto?* that is, *Quorum progrediemini certamine vestro?* Cf. *Ecl.* 1, 72; 3, 19; 9, 1: *G.* 4, 324: *A.* 1, 370; 2, 520, &c.—102. Juno proposes that she and Venus shall preside over the united nations with equal power and protection.—103. *Liceat reginae servire*; the latter, purposely, a strong word for *nubere*.—104. *Permittere dextrae*, 'to administer.'

105. *Olli*. See *A.* 1, 254.—106. *Ad oras*. See *A.* 1, 2.—107. *Est ingressa = inceptit (dicere)*. *Quis*, &c. Equivalent to *quis tam demens ut abnuat*. See *A.* 2, 519.—110. *Fatis*, the ablative; her uncertainty of action arising from the Fates, not her course of action arising from uncertainty as to the will of the Fates, otherwise we should have *fatorum*. See verse 564.

Miscerive probet populos, aut foedera jungi.
 Tu conjux: tibi fas animum tentare precando.
 Perge: sequar.' Tum sic excepit regia Juno: 114
 'Mecum erit iste labor. Nunc qua ratione, quod instat,
 Conferi possit, paucis, adverte, docebo.
 Venatum Aeneas unaque miserrima Dido
 In nemus ire parant, ubi primos crastinus ortus
 Extulerit Titan, radiisque retexerit orbem.
 His ego nigrantem commixta grandine nimbum, 120
 Dum trepidant alae, saltusque indagine cingunt,
 Desuper infundam, et tonitru coelum omne ciebo.
 Diffugient comites, et nocte tegentur opaca:
 Speluncam Dido dux et Trojanus eandem
 Devenient. Adero, et, tua si mihi certa voluntas, 125
 Connubio jungam stabili, propriamque dicabo.
 Hic Hymenaeus erit.' Non adversata, petenti
 Annuït, atque dolis risit Cytherea repertis.
 Oceanum interea surgens Aurora reliquit:
 It portis, jubare exorto, delecta juvenus: 130
 Retia rara, plagae, lato venabula ferro,
 Massylique ruunt equites, et odora canum vis.
 Reginam, thalamo cunctantem, ad limina primi
 Poenorum expectant; ostroque insignis et auro
 Stat sonipes, ac frena ferox spumantia mandit. 135
 Tandem progreditur, magna stipante caterva,

115. *Mecum erit iste labor*, 'that shall be my task.'—117. Mark the different uses of the infinitive and supine, *parant ire venatum*, prepare the act of going, in order to hunt.—119. *Titan*, in conformity with an old legend, is used here for the sun-god, as often.—121. *Alae*. Either horsemen employed to enclose the forest, and, startling the game, to drive it into the nets; or feathers fastened on ropes (*indagine*), the flapping of which (*trepidant*) was used for the same purpose.—122. Observe that here Juno is represented as possessed of the power of thundering, as Minerva is, *A. 1*, 42.—124. *Ad speluncam*. See verse 106.—126. See *A. 1*, 73.—128. *Dolis*. Either the ablative of cause, or the dative, governed by *risit*, which also governs the accusative. *Dolis repertis* may refer to Juno's contrivance of the artful scheme, or Venus's discovery of it. In the latter case, *dolis repertis* may be the ablative absolute.

130. *It = erit*.—131. *Rara*, 'with large meshes,' opposed to *densa*.—132. *Massyli*, the inhabitants of the district west of Carthage, comprehending the Roman province of Numidia. They were celebrated for horsemanship. *Odora canum vis*, equivalent to *odororum canum vis*. *Odorus* is used actively, 'quick-scented,' and *vis* refers to number and strength. We use the word *force* in a similar sense.

Sidoniam picto chlamydem circumdata limbo :
 Cui pharetra ex auro, crines nodantur in aurum,
 Aurea purpuream subnectit fibula vestem.
 Nec non et Phrygii comites, et laetus Iulus, 140
 Incedunt. Ipse ante alios pulcherrimus omnes
 Infert se socium Aeneas, atque agmina jungit :
 Qualis, ubi hibernam Lyciam Xanthique fluenta
 Deserit, ac Delum maternam invisit, Apollo,
 Instauratque choros, mixtique altaria circum 145
 Cretesque Dryopesque fremunt, pictique Agathyrsi ;
 Ipse jugis Cynthi graditur, mollique fluentem
 Fronde premit crinem fingens, atque implicat auro :
 Tela sonant humeria. Haud illo signior ibat
 Aeneas ; tantum egregio decus enitet ore. 150
 Postquam altos ventum in montes, atque invia lustra,
 Ecce ! ferae, saxi dejectae vertice, caprae
 Decurrere jugis ; alia de parte patentes
 Transmittunt cursu campos atque agmina cervi
 Pulverulenta fuga glomerant, montesque relinquunt. 155
 At puer Ascanius mediis in vallibus acri
 Gaudet equo ; jamque hos cursu, jam praeterit illos,
 Spumantemque dari pecora inter inertia votis
 Optat aprum, aut fulvum descendere monte leonem.
 Interea magno misceri murmure coelum 160
 Incipit ; insequitur commixta grandine nimbus ;

137. *Chlamydem circumdata*. For this poetical construction of the accusative with passive verbs of dress, see Zumpt, § 458.—138. The hair was gathered up into a net of gold thread.—141. *Incedunt*. See A. 1, 405, 690.—142. *Agmina jungit* = *agmini se adjungit*: cf. A. 2, 267.—143, &c. Aeneas is compared to Apollo, when, having left *Lycia* (in the south-west of Asia Minor), his winter haunt (*hibernam*), where the river *Xanthus* flowed past Patara, famous for his temple and oracle, the god leads the dance from the top of *Cynthus*, a hill in *Delos*.

146. In this sacred dance join the Cretans (*Cretes*), the *Dryopes* from the south of Doris, and the *Agathyrsi* in Sarmatia, between the modern Niemen and Dwina, who were tattooed (*picti*). All these—the *Agathyrsi* being taken to represent the inhabitants of the far north, the Hyperborei—were peculiarly connected with the worship of Apollo. Observe *Cretesque*, with *ε* long by the arsis.—148. He wears his laurel-crown and diadem of gold.—149. The rattling of the quiver on his shoulders indicates the active step of the god.—154. *Trans campos se mittunt*. *Cervi* is the nominative to *transmittunt*, *glomerant*, *relinquunt*.—155. *Glomerare agmina*, 'to form themselves into fleeing herds.'—158. *Dari* (sc. *sibi*) = *obviam fieri*.

Et Tyrii comites passim, et Trojana juvenus,
 Dardaniusque nepos Veneris, diversa per agros
 Tecta metu petiere; ruunt de montibus amnes.
 Speluncam Dido dux et Trojanus eandem 165
 Deveniunt. Prima et Tellus et pronuba Juno
 Dant signum: fulsere ignes, et conscius aether
 Connubiis; summoque ulularunt vertice Nymphae.
 Ille dies primus leti primusque malorum
 Causa fuit: neque enim specie famave movetur, 170
 Nec jam furtivum Dido meditatur amorem:
 Conjugium vocat; hoc praetexit nomine culpam.
 Extemplo Libyae magnas it Fama per urbes;
 Fama, malum, qua non aliud velocius ullum:
 Mobilitate viget, viresque acquirit eundo: 175
 Parva metu primo, mox sese attollit in auras,
 Ingrediturque solo, et caput inter nubila condit.
 Illam Terra parens, ira irritata deorum,
 Extremam, ut perhibent, Coeo Enceladoque sororem
 Progenit, pedibus celerem, et pernicibus alis; 180
 Monstrum horrendum, ingens, cui, quot sunt corpore
 plumae,
 Tot vigiles oculi subter, mirabile dictu,
 Tot linguae, totidem ora sonant, tot subrigit aures.
 Nocte volat coeli medio terraeque, per umbram,
 Stridens, nec dulci declinat lumina somno: 185

165. *Speluncam*. See verse 124.—166. *Prima* for *primum*; *deinde* or *tum* being understood with *fulsere ignes*. It seems better to construe *prima* as an epithet of *Tellus*; especially on comparing this passage with *A. 7, 136: Tellurem primam deorum*; and to translate: 'Primeval Earth,' or 'Ancient Earth.' *Pronuba*. See verse 59.—168. *Ulularunt*. The ancients were said *ululare* even in their sacred rites; the Nymphs *ulularunt* as though celebrating the sacred rites of marriage.—170. *Specie famave*, 'by a regard to decency or by a real sense of honour.'

173. With this portrait of *Fama* compare that of *Eris* in *Hom. Il. 4, 460*; also cf. *Ovid, Met. 12, 39*; *Statius, Theb. 3, 426*; *Val. Flac. Aug. 2, 116*; and among all the imitations by modern poets, the best is that of J. B. Rousseau in his *Ode au Prince Eugène*.—174. *Qua*; others read *quo*.—176. *Parva metu primo*, 'small at first through a feeling of timidity' = *metuens redargui*. This expression is an imitation of *Hom. Il. 4, 442*.—177. This line occurs again, applied to Orion, *A. 10, 767*. *Solo*, the ablative of *solus*.—178. *Ira irritata deorum* (= *in deos*), because they had hurled her offspring, the rebellious Titans, into Tartarus.—181. Virgil represents *Fama* as covered with feathers, and beneath every feather an eye, a tongue, a mouth, and an ear.—185. *Stridens*,

Luce sedet custos aut summi culmine tecti,
 Turribus aut altis, et magnas territat urbes;
 Tam ficti pravique tenax, quam nuncia veri.
 Haec tum multiplici populos sermone replebat
 Gaudens, et pariter facta atque infecta canebat: 190
 Venisse Aenean, Trojano a sanguine cretum,
 Cui se pulchra viro dignetur jungere Dido;
 Nunc hiemem inter se luxu, quam longa, fovere,
 Regnorum immemores, turpique cupidine captos.
 Haec passim dea foeda virum diffundit in ora. 195
 Protinus ad regem cursus detorquet Iarban,
 Incenditque animum dictis, atque aggerat iras.
 Hic, Hammon satus, rapta Garamantide Nympha,
 Templâ Jovi centum latis immania regnis,
 Centum aras posuit; vigilemque sacraverat ignem, 200
 Exubias divum aeternas; pecudumque cruore
 Pingue solum, et variis florentia limina sertis.
 Isque, amens animi, et rumore accensus amaro,
 Dicitur, ante aras, media inter numina divum,
 Multa Jovem manibus supplex orasse supinis:— 205
 'Jupiter omnipotens, cui nunc Maurusia pictis
 Gens epulata toris Lenaeum libat honorem,
 Aspicias haec? an te, genitor, quum fulmina torques,
 Nequidquam horremus? caecique in nubibus ignes
 Terrificant animos, et inania murmura miscent? 210
 Femina, quae nostris errans in finibus urbem
 Exiguam pretio posuit, cui litus arandum,
 Cuique loci leges dedimus, connubia nostra

like an owl, whooping all night long.—189. *Tum*. When Aeneas was lingering in Carthage.—190. *Gaudens* qualifies both *replebat* and *canebat*.—191. *Venisse*, has come, since we have *dignetur*, present.—193. *Hiemem, quam longa sit*. How long it is, 'the livelong.' We have the full form *A. 8, 86*.—196. *Iarbas*, a Gaetulian prince (verse 326), son of Hammon, or Ammon (an Aethiopian deity, whom the Greeks identified with *Zêus*, and the Romans with Jupiter), and an African nymph (*Garamantis*, *Ecl. 8, 44*), was an unsuccessful suitor for Dido's hand. See verse 36.
 200. *Posuit*, he erected a hundred temples, but previously (*sacraverat*) he had lighted in honour of Jupiter the fires ever burning.—202. *Pingue fuit solum*, referring to sacrifices; *florientia limina*, to festal wreaths.—205. See at *A. 3, 176*.—206. *Maurusia*, a name for Mauritania, the westernmost division of North Africa. It is here used probably to denote the nation of Iarbas.—207. *Lenaeum*, from *λῆναι*, the wine-press, an epithet of Bacchus.—209. *Caeci*, 'whose force is concealed,' 'whose effects are unperceived.'—212. *Prælio*. See *A. 1, 367*.—213. *Dare leges*

Repulit, ac dominum Aenean in regna recepit.
 Et nunc ille Paris, cum semiviro comitatu, 215
 Maeonia mentum mitra, crinemque madentem,
 Subnixus, raptu potitur; nos munera templis
 Quippe tuis ferimus, famamque fovemus inanem.
 Talibus orantem dictis, arasque tenentem,
 Audiit omnipotens, oculosque ad moenia torsit 220
 Regia, et oblitos famaē melioris amantes.
 Tum sic Mercurium alloquitur, ac talia mandat:—
 ‘Vade age, nate, voca Zephyros, et labere pennis;
 Dardaniumque ducem, Tyria Carthagine qui nunc
 Exspectat, fatisque datas non respicit urbes, 225
 Alloquere, et celeres defer mea dicta per auras.
 Non illum nobis genetrix pulcherrima talem
 Promisit, Graiūmque ideo bis vindicat armis:
 Sed fore, qui, gravidam imperiis, belloque frementem,
 Italiam regeret, genus alto a sanguine Teucri 230
 Proderet, ac totum sub leges mitteret orbem.
 Si nulla accendit tantarum gloria rerum,
 Nec super ipse sua molitur laude laborem;
 Ascanione pater Romanas invidet arces?
 Quid struit? aut qua spe, inimica in gente, moratur, 235
 Nec prolem Ausoniam, et Lavinia respicit arva?
 Naviget! Haec summa est; hic nostri nuncius esto.’

loci, while granting a district, to subject it to the general laws of the country.—215. Iarbas contemptuously compares Aeneas with the effeminate Paris, as if Dido were a second Helen (*raptu potitur*, verse 217).—216. Iarbas heaps up accusations of effeminacy. The perfumed hair, and the Maeonian or Lydian mitre, fastened by ribbons beneath the chin (*A.* 9, 616), are urged against Aeneas. The word *subnixus* implies the same, as if his very head needed support. For the construction of this accusative of *limitation*, see verse 558, and Zumpt, § 458.—217. *Potitur*: See *A.* 3, 56.—218. *Quippe*, ‘doubtless,’ often ironical when not at the beginning of the sentence.

219. In addressing the deity, they touched the altar.—223. *Pennis*, ‘the talaria,’ at his heels.—228. *Bis*. Once from Diomedes, and again from the victorious Greeks, when they took Troy.—229. *Gravidam imperiis*, ‘bearing empires in her womb;’ that is, powerful nations—the Latins, Etruscans, Samnites, &c. With this bold figure, cf. *feta arma*, *A.* 2, 233.—230. *Teucri*. See *A.* 1, 235, 625.—231. *Proderet*, transmitteret.—233. *Nec = et non*. Construe: *super sua laude*; that is, *pro sua gloria*. As here, Virgil sometimes separates the preposition from its case. Such collocation, however, generally occurs in elegiac verse. *Molitur*; that is, *vult suscipere*.—235. *Spe*, *e* unelided.—236. *Ausoniam*. See p. 140, line 27. *Lavinia*. See p. 61, line 6.

- Dixerat. Ille patris magni parere parabat
 Imperio; et primum pedibus talaria neclit
 Aurea, quae sublimem alis, sive aequora supra, 240
 Seu terram, rapido pariter cum flamine portant.
 Tum virgam capit:—hac animas ille evocat Orco
 Pallentes, alias sub Tartara tristia mittit;
 Dat somnos adimitque, et lumina morte resignat.—
 Illa fretus agit ventos, et turbida tranat 245
 Nubila. Jamque volens apicem et latera ardua cernit
 Atlantis duri, coelum qui vertice fulcit:
 Atlantis, cinctum assidue cui nubibus atris
 Piniferum caput et vento pulsatur et imbris:
 Nix humeros infusa tegit; tum flumina mento 250
 Praecipitant senis, et glacie riget horrida barba.
 Hic primum paribus nitens Cyllenius alis
 Constitit; hinc toto praeceps se corpore ad undas
 Misit, avi similis, quae circum litora, circum
 Piscosos scopulos, humilis volat aequora juxta. 255
*Haud aliter terras inter coelumque volabat;
 Litus arenosum ac Libyae ventosque secabat
 Materno veniens ab avo Cyllenia proles.*
 Ut primum alatis tetigit magalia plantis,
 Aenean fundantem arces, ac tecta novantem, 260
 Conspicit. Atque illi stellatus iaspide fulva
 Ensis erat, Tyrioque ardebat murice laena,

238. *Dixerat.* See A. 2, 621.—242. *Virgam*, the well-known caduceus of Mercury, with wings and entwining serpents. *Orco.* See at A. 2, 398. Here the regions of Orcus.—244. *Resignare* generally signifies to 'unseal.' Hence it is supposed that Virgil means here, 'relaxes their eyes from death, restores to life.' Others suppose it to mean, 'relaxes their eyes in the ghastly glare of death.' A third opinion seems preferable—as he presides over sleep, he at last seals again in death the eyes which he has opened. See verse 438.—245. Compare with this flight of Mercury the flight of Raphael in Milton, *Par. Lost*, 5, 266, &c.—247. *Atlantis.* See A. 1, 741. The mountain-range so called, on the west coast of Africa, is here personified. *Vertice.* Compare *humero*, verse 482, and A. 8, 137. The head and shoulders of Atlas both support the globe in the works of the ancient statuary.—251. *Praecipitant.* See A. 1, 234.—252. Mercury, the grandson of Atlas by his daughter Maia, is aptly represented as lighting on this spot. He was, according to the legends, born on the Arcadian mountain Cyllene (*Cyllenius*).—256-258. These lines are by some of the best critics regarded as spurious.—258. *Materno avo*, Atlas, Maia's father.—259. *Alatis plantis*, referring to the *talarea*, verse 239.—260. *Novantem*, nova aedificantem.—262. Tyre, and the coast of Phoenicia generally,

Demissa ex humeris; dives quae munera Dido
 Fecerat, et tenui telas discreverat auro.
 Continuo invadit: 'Tu nunc Carthaginis altae 265
 Fundamenta locas, pulchramque uxorius urbem
 Exstruis? heu regni rerumque oblite tuarum!
 Ipse deum tibi me claro demittit Olympo
 Regnator, coelum et terras qui numine torquet;
 Ipse haec ferre jubet celeres mandata per auras: 270
 Quid struis? aut qua spe Libycis teris otia terris?
 Si te nulla movet tantarum gloria rerum,
 Nec super ipse tua moliris laude laborem;
 Ascanium surgentem, et spes heredis Iuli
 Respice, cui regnum Italiae Romanaque tellus 275
 Debentur.' Tali Cyllenius ore locutus
 Mortales visus medio sermone reliquit,
 Et procul in tenuem ex oculis evanuit auram.
 At vero Aeneas aspectu obmutuit amens,
 Arrectaeque horrore comae, et vox faucibus haesit. 280
 Ardet abire fuga, dulcesque relinquere terras,
 Attonitus tanto monitu imperioque deorum.
 Heu! quid agat? quo nunc reginam ambire furem
 Audeat affatu? quae prima exordia sumat?
 Atque animum nunc huc celerem, nunc dividit illuc, 285
 In partesque rapit varias, perque omnia versat.
 Haec alternanti potior sententia visa est:

Laconia, and Tarentum, were famed for the *murex*—the shell-fish which yielded the dark purple so much esteemed by the ancients. As this shell-fish had sharp protuberances, *murex* is also taken to signify a sharp-pointed rock. See *A.* 5, 205.—263. *Munera* refers to both *ensis* and *laena*, but *fecerat* and *discreverat* only to the latter.—265. *Invadit* = *inrepat* in prose. *Tu*, emphatic.—267. The idea conveyed by *tuarum* is understood as qualifying *regni* also.—269. *Torquet* = *versat*.—271. See verse 232, &c.—274. *Ascanium, Iuli*. This change of name seems designedly employed to connect empire with Iulus, as the supposed founder of the *gens Julia*. See *A.* 1, 288.—276. *Debentur* a *fatis*. *Cyllenius*. See verse 252. *Ore* = *oratione*.—277. *Medio*; that is, 'before he finished it.'

281. *Dulces terras, Carthaginem*. Throughout, it is to be noticed that Virgil endeavours to represent—though, perhaps, with no great success—Aeneas as a man sacrificing self to the will of Heaven (*pious*), and the glories which the Fates had reserved for his race through him.—285-286. These two lines occur again, *A.* 8, 19, 20. *Dividere*, &c., implies rapid and discriminating glances at different courses of action; *rapere*, &c., a swift survey of the best methods of effecting his determined course in its onward steps; *versare*, &c., that his masterly survey

Mnesthea Sergestumque vocat, fortemque Serestum,
 Classem aptent taciti, socios ad litora cogant;
 Arma parent, et quae sit rebus causa novandis 290
 Dissimulent; sese interea, quando optima Dido
 Nesciat, et tantos rumpi non speret amores,
 Tentaturum aditus, et quae mollissima fandi
 Tempora, quis rebus dexter modus. Ocius omnes
 Imperio laeti parent, ac jussa facessunt. 295
 At regina dolos—quis fallere possit amantem!—
 Praesensit, motusque excepit prima futuros,
 Omnia tuta timens. Eadem impia Fama furenti
 Detulit arnari classem, cursumque parari.
 Saevit inops animi, totamque incensa per urbem 300
 Bacchatur: qualis commotis excita sacris
 Thyias, ubi audito stimulant trieterica Baccho
 Orgia, nocturnusque vocat clamore Cithaeron.
 Tandem his Aenean compellat vocibus ultro:—
 ‘Dissimulare etiam sperasti, perfide, tantum 305
 Posse nefas, tacitusque mea decedere terra?
 Nec te noster amor, nec te data dextera quondam,
 Nec moritura tenet crudeli funere Dido?
 Quin etiam hiberno moliris sidere classem,
 Et mediis properas Aquilonibus ire per altum, 310
 Crudelis? Quid? si non arva aliena, domosque
 Ignotas peteres, et Troja antiqua maneret,
 Troja per undosum peteretur classibus aequor?

left no point unthought of.—289. *Aptent*. The result of his meditations assumes the indirect form; hence the present subjunctive here representing the imperative, and (verse 293) *tentaturum* representing the indicative. In the direct form, we should have had *aptate, cogite, &c., tentabo*.—293. With *aditus* understand *qui sint molissimi*.

297. *Excepit* infers Dido's immediate knowledge—*excipere* meaning to catch in immediate succession.—298. *Eadem*, described verse 173, &c.—301. An allusion to the celebration of the wild rites of Bacchus (*orgia*), once every two years (in the Greek mode of speaking, three years, *τριετής*), on *Cithaeron*, a mountain-range between Boeotia and Megaris, partly by night (*nocturnus*), in which the women (*Thyias*, *θύιας*—two syllables—a female follower of Bacchus) bore a prominent part.—302. *Audito Baccho* = *auditis clamoribus* Io Bacche!—303. *Nocturnus* = *noctu*.

306. *Posse* te, a poetic usage. See Zumpt, § 605.—307, &c. Virgil, through anxiety to elaborate the characteristic feature of Aeneas (see verse 281), exposes his hero to an unfavourable contrast with Dido.—309. *Moliris classem*. In *A.* 3, 6, *classem moliri* is ‘to construct a

Mene fugis? Per ego has lacrimas dextramque tuam te—
 Quando aliud mihi jam miserae nihil ipsa reliqui— 315
 Per connubia nostra, per inceptos hymenaeos,
 Si bene quid de te merui, fuit aut tibi quidquam
 Dulce meum; miserere domus labentis, et istam,
 Oro, si quis adhuc precibus locus, exue mentem.
 Te propter Libycae gentes, Nomadumque tyranni 320
 Odere; infensi Tyrii: te propter eundem
 Extinctus pudor, et, qua sola sidera adibam,
 Fama prior. Cui me moribundam deseris, hospes?
 Hoc solum nomen quoniam de conjuge restat.
 Quid moror? an mea Pygmalion dum moenia frater 325
 Destruat, aut captam ducat Gaetulus Iarbas?
 Saltem, si qua mihi de te suscepta fuisset
 Ante fugam suboles; si quis mihi parvulus aula
 Luderet Aeneas, qui te tamen ore referret;
 Non equidem omnino capta ac deserta viderer. 330
 Dixerat: ille Jovis monitis immota tenebat
 Lumina, et obnixus curam sub corde premebat.
 Tandem pauca refert:—'Ego te, quae plurima fando
 Enumerare vales, nunquam, Regina, negabo
 Promeritam; nec me meminisse pigebit Elissae, 335
 Dum memor ipse mei, dum spiritus hos regit artus.
 Pro re pauca loquar. Neque ego hanc abscondere furto
 Speravi, ne finge, fugam: nec conjugis unquam
 Praetendi taedas, aut haec in foedera veni.

fleet;' but here 'to refit,' 'repair.'—314. *Per*, &c. The separation of the preposition from its object is to be observed. It occurs in Greek also, and indicates earnestness. See Zumpt, § 794.—318. *Meum*, 'of mine,' 'belonging to, or coming from me.'—320. *Libycae*; properly, the eastern part of Africa was called *Libya* by the Romans, but the Greeks, whom Virgil follows, knew the whole country by this name. See A. I, 158. Certain tribes, from wandering in search of pasture (*nomádē, vîvov*), were named *Nomades*, hence Numidia (*Nomádîa*).—321. *Odere* = *oderunt* (*me*); with *infensi* supply *sunt*.—324. *Hoc nomen*, hospes.—325. *Quid moror* (*mori*)? See A. I, 340, &c.; 4, 43.—326. See verse 196.—327. For the form of the hypothetic pluperfect and imperfect subjunctive, implying what does not exist, see Zumpt, § 524.—329. *Tamen* refers to a suppressed idea, *qui* quamvis tibi non par, *te tamen*.

333, &c. We can only vindicate, and that doubtfully, the heartless language of Aeneas, on the ground that he was suppressing his own bitter emotions (see verses 281, 399, 449), and acting as stern necessity required (*pro re*, verse 337).—335. *Elissa* was the original name of Dido.—338. *Speravi abscondere*. See verse 306. *Conjugis taedas* =

Me si fata meis paterentur ducere vitam 340
 Auspiciis, et sponte mea componere curas;
 Urbem Trojanam primum, dulcesque meorum
 Reliquias colerem; Priami tecta alta manerent,
 Et recidiva manu posuissem Pergama victis.
 Sed nunc Italiam magnam Grynaeus Apollo, 345
 Italiam Lyciae jussere capessere sortes.
 Hic amor, haec patria est. Si te Carthaginis arces
 Phoenissam, Libycaeque aspectus detinet urbis;
 Quæ tandem, Ausonia Teucros considerare terra
 Invidia est? Et nos fas extera quaerere regna. 350
 Me patris Anchisæ, quoties humentibus umbris
 Nox operit terras, quoties astra ignea surgunt,
 Admonet in somnis, et turbida terret imago:
 Me puer Ascanius, capitisque injuria cari,
 Quem regno Hesperiae fraudo, et fatalibus arvis. 355
 Nunc etiam interpretes Divûm, Jove missus ab ipso—
 Testor utrumque caput—celeres mandata per auras
 Detulit. Ipse Deum manifesto in lumine vidi
 Intransent muros, vocemque his auribus hausi.
 Desine meque tuis incendere teque querelis: 360
 Italiam non sponte sequor.
 Talia dicentem jamdudum aversa tuetur,
 Huc illuc volvens oculos, totumque pererrat
 Luminibus tacitis, et sic accensa profatur:—
 ‘Nec tibi Diva parens, generis nec Dardanus auctor, 365
 Perfide, sed duris genuit te cautibus horrens

justas nuptias.—340. *Si paterentur.* See verse 327.—343. *Reliquias meorum*, ‘the ruins (of the city) of my people,’ of my country. He would have rebuilt Troy on the same site. *Colerem*, would (at this moment) be cherishing, because I should (before) have founded (*posuissem*).—344. *Victis*, the dativus commodi. See Zumpt, § 405.—345. *Grynaeus*. See *Ecl.* 6, 72.—346. *Sortes*, the responses of an oracle, as often. For the counsels of Apollo (here called *Lyciae sortes*, see verse 143), with special reference to Italy, see *A.* 3, 154, &c.—347. *Hic*, in Italia.—349. *Ausonia*. See p. 140, line 27.—350. *Quæ invidia est?* = *quid invides?*—355. *Hesperiae*. See *A.* 1, 530. *Fatalibus*, predestined by the Fates. See *A.* 2, 165.—356. *Interpres Divûm*, Mercurius.—357. *Utrumque caput* are generally taken to refer either to Aeneas and Ascanius, or to Dido and Aeneas; but they may refer to Jupiter and Mercury.

363. Her face was turned away, but she surveyed him from head to foot with eyes askance, and for awhile said nothing (*tacitis*), then her indignation burst forth.—365. She denies his descent from Venus and Dardanus. See *A.* 1, 25.—366. Construe *horrens* with *cautibus*.—

Caucasus, Hyrcanaeque admorunt ubera tigres.
 Nam quid dissimulo? aut quae me ad majora reservo?
 Num fletu ingemuit nostro? num lumina flexit? 369
 Num lacrimas victus dedit, aut miseratus amantem est?
 Quae quibus anteferam? Jam jam nec maxima Juno,
 Nec Saturnius haec oculis pater aspicit aequis.
 Nusquam tuta fides. Ejectum litore, egentem
 Excepi, et regni demens in parte locavi:
 Amissam classem, socios a morte reduxi. 375
 Heu, Furiis incensa feror! Nunc augur Apollo,
 Nunc Lyciae sortes, nunc et Jove missus ab ipso,
 Interpret Divûm fert horrida jussa per auras.
 Scilicet is Superis labor est! ea cura quietos
 Sollicitat! Neque te teneo, neque dicta refello. 380
 I, sequere Italiam ventis; pete regna per undas.
 Spero equidem mediis, si quid pia numina possunt,
 Supplicia hausurum scopulis, et nomine Dido
 Saepe vocaturum. Sequar atris ignibus absens;
 Et, quum frigida mors anima seduxerit artus, 385
 Omnibus Umbra locis adero. Dabis, improbe, poenas:
 Audiam, et haec Manes veniet mihi fama sub imos—
 His medium dictis sermonem abruptit, et auras
 Aegra fugit, seque ex oculis avertit et aufert,
 Linquens multa metu cunctantem, et multa parantem
 Dicere. Suscipiunt famulae, collapsaque membra 391
 Marmoreo referunt thalamo, stratisque reponunt.

367. *Caucasus*, the mountain-range between the Black and Caspian Seas. See *Eol.* 6, 42. *Hyrcanae*. Hyrcania lay to the south-east of the Caspian Sea.—368. *Ad majora*, 'for greater outrages.'—369. *Num* asks questions to which it is known that a negative answer will be returned.—371. *Quae (= haec) quibus anteferam?* literally: 'To what can I prefer this treatment? What can be more hardhearted?'—372. *Saturnius*, Jupiter, the son of Saturn. See *A.* 1, 23.—374. *Excepi* implies freedom from hesitation. See verse 297. For Dido's reception of the Trojans, see *A.* 1, 561, &c.—375. With *classem* understand *servavi*.—376. She breaks out into the incredulous language of bitter indignation, as if all his excuses were a mere fiction.—380. *Teneo* = *retineo*.—382. *Spero te hausurum* is a bolder instance of the poetical usage referred to in the notes to verses 306, 338, and should not be imitated in prose.—383. *Dido*, the accusative.—384. *Ignibus*, *sc.* *rogi mei*. As the Furies pursued the guilty with avenging torches, Dido, similarly armed, alive (*absens*) or dead (*umbra*), like a Fury, was to haunt Aeneas.—387. *Manes*, here the region of departed souls.—388. *Auras*, 'the light,' 'the open air.'—390. *Multa cunctantem*, for *multum cunctantem*. *Metu*, 'fear' of irritating her father.—392. *Thalamo*, dative = *in thalamum*.

At pius Aeneas, quamquam lenire dolentem
 Solando cupit, et dictis avertere curas,
 Multa gemens, magnoque animum labefactus amore; 395
 Jussa tamen divum exsequitur, classemque revisit.
 Tum vero Tencri incumbunt, et litore celsas
 Deducunt toto naves: natat uncta carina;
 Frondentesque ferunt remos et robora silvis
 Infabricata, fugae studio. 400
 Migrantes cernas, totaque ex urbe ruentes:
 Ac velut ingentem formicae farris acervum
 Quum populant, hiemis memores, tectoque reponunt,
 It nigrum campis agmen, praedamque per herbas
 Convectant calle angusto; pars grandia trudunt 405
 Obnixae frumenta humeris; pars agmina cogunt,
 Castigantque moras; opere omnis semita fervet.
 Quis tibi tunc, Dido, cernenti talia, sensus!
 Quosve dabas gemitus, quum litora fervere late
 Prospiceres arce ex summa, totumque videres 410
 Misceri ante oculos tantis clamoribus aequor!
 Improbe amor, quid non mortalia pectora cogis!
 Ire iterum in lacrimas, iterum tentare precando
 Cogitur, et supplex animos submittere amanti,
 Ne quid inexpertum frustra moritura relinquit. 415
 'Anna, vides toto properari litore: circum
 Undique convenere: vocat jam carbasus auras,
 Puppibus et laeti nautae imposuere coronas.
 Hunc ego si potui tantum sperare dolorem,

395. See verses 281, 333.—397. *Incumbunt*, *sc. operi*.—398. *Deducunt*. See A. 3, 71. *Uncta pice*.—399. The preparations of the Trojans for their departure are so hasty, that they bring from the woods branches with the leaves still on them, and unshaped trunks to serve as oars and planks.—402. Compare with this picture, *Proverbs*, 6, 6-9.—403. *Hiemis memores*. It is certain that the ants of our country do not provide against the winter; but how far this applies to the ants of more southern climes, is not known; and certainly the belief implied in these words of Virgil, as well as in the passage of Solomon's *Proverbs*, was universal with the ancients. *Tecto* = *in caverna*, in prose.—404. *It*, &c. The comparison is implied as in A. 2, 626; that is, in the language of the grammarians, the *protasis* infers the *apodosis*.—407. *Moras*, for *morantes*, 'the loiterers.' *Fervet*. Compare with *fervere*, verse 409.

412. *Improbe*. See A. 2, 356. *Cogis*. See A. 3, 56.—414. *Animos* = *spiritus*.—415. Construe *frustra* with *moritura*.

418. A mode of expressing joy at their departure, and therefore agonising to Dido. The verse occurs, G. 1, 304.—419. *Sperare*, 'to foresee.'

Et perferre, soror, potero. Miserae hoc tamen unum 420
 Exsequere, Anna, mihi; solam nam perfidus ille
 Te colere, arcanos etiam tibi credere sensus;
 Sola viri molles aditus et tempora noras.
 I, soror, atque hostem supplex affare superbum:
 Non ego cum Danaïs Trojanam excindere gentem 425
 Aulide juravi, classemve ad Pergama misi;
 Nec patris Anchisae cinerem Manesve revelli:
 Cur mea dicta negat duras demittere in aures?
 Quo ruit? extremum hoc miserae det munus amanti:
 Exspectet facilemque fugam, ventosque ferentes. 430
 Non jam conjugium antiquum, quod prodidit, oro,
 Nec pulchro ut Latio careat, regnumque relinquat:
 Tempus inane peto, requiem spatiumque furori,
 Dum mea me victam doceat fortuna dolere.
 Extremam hanc oro veniam—miserere sororis!— 435
 Quam mihi quum dederis, cumulatam morte remittam.
 Talibus orabat, talesque miserrima fletus
 Fertque refertque soror. Sed nullis ille movetur
 Fletibus, aut voces ullas tractabilis audit:
 Fata obstant, placidasque viri Deus obstruit aures. 440
 Ac velut annoso validam quum robore quercum
 Alpini Boreae, nunc hinc, nunc flatibus illinc
 Eruere inter se certant; it stridor, et alte
 Consternunt terram, concusso stipite, frondes;

—421. The force of this passage seems to be—‘since (π) I have been able to look forward to (*sperare*, see *Ecl.* 8, 26) this dreadful grief, I shall also be able to endure it to the end’ (*perferre*).—422. Infinitives of narration: *colere*, esteemed. *Arcanos sensus*, ‘his inmost thoughts.’ According to a tradition preserved by Varro, Aeneas had some esteem for Anna.—424. *Hostem*. She now recognises in Aeneas a public enemy.

426. *Aulide*. The allusion is to the agreement to extirpate Troy, formed by the Greeks assembled at Aulis, in Boeotia, before they sailed against that city.—429. *Hoc*, referring to the request made in the next verse.—433. *Inane*, of no value to Aeneas.—436. The meaning of this verse is very uncertain. The following of the received interpretations seems the best:—‘When you shall have conferred on me this favour, I shall, in the hour of death, requite you with more than adequate return of gratitude.’ *Cumulatam*. Compare *Luke*, 6, 38—*μίσθον πλεον*, *παισιμῶν καὶ συλλυμῶν καὶ ὑπερχειρόμασιν*. Or: with *cumulatam* supply *curam*; and render, ‘When you shall have granted me this favour, my accumulated grief I shall dissolve in death.’

438. For *iterum iterumque fert*. As in *resignat* (verse 244), *re* has the idea of ‘again.’—440. *Alioquin placidas*.—441. *Robore* = *trunco*.—

- Ipsa haeret scopulis, et, quantum vertice ad auras 445
 Aetherias, tantum radice in Tartara tendit:
 Haud secus assiduis hinc atque hinc vocibus heros
 Tunditur, et magno persentit pectore curas;
 Mens immota manet; lacrimae voluntur inanes.
 Tum vero infelix, fatis exterrita, Dido 450
 Mortem orat; taedet coeli convexa tueri.
 Quo magis inceptum peragat, lucemque relinquit,
 Vidit, turicremis quum dona imponeret aris—
 Horrendum dictu!—latices nigrescere sacros,
 Fusaque in obscenum se vertere vina cruorem. 455
 Hoc visum nulli, non ipsi effata sorori.
 Praeterea, fuit in tectis de marmore templum
 Conjugis antiqui, miro quod honore colebat,
 Velleribus niveis, et festa fronde revinctum:
 Hinc exaudiri voces, et verba vocantis 460
 Visa viri, nox quum terras obscura teneret;
 Solaque culminibus ferali carmine bubo
 Saepe queri, et longas in fletum ducere voces.
 Multaque praeterea vaturn praedicta piorum
 Terribili monitu horrificant. Agit ipse furentem 465
 In somnis ferus Aeneas; semperque relinqui
 Sola sibi, semper longam incommitata videtur
 Ire viam, et Tyrios deserta quaerere terra.
 Eumenidum veluti demens videt agmina Pentheus,

445. *Quantum—tendit*, occurs *G.* 2, 291.—449. *Lacrimae*, probably of Dido and her sister, though some do wish to understand it of Aeneas.

452. In this verse, Virgil expresses the effect before the cause which produces it. The idea implied is connected with that in the preceding verse, and serves as a transition to the recital of the fatal auguries which finally determine Dido.—454. *Latices*. See *A.* 1, 686.—456. A sure sign of despair. *Visum*, 'preternatural appearance,' 'portent.' *Effata (est)*.—457. *Templum*, a small chapel dedicated to the manes of Sychaeus.—459. *Velleribus niveis*, 'snow-white fillets of wool.' *Fronde = sertis*.—460. *Exaudiri*, and the other infinitives that follow, may be under the influence of *visa*, but it seems preferable to regard them as historical infinitives (see Zumpt, § 599), *voices* and *verba* being the nominatives to *exaudiri* (*visa voces et verba vocantis viri*.—462. Virgil alone uses a feminine adjective (*sola*) with *bubo*, well known as a bird of ill omen.—468. *Ire viam*. For the government of accusatives, generally accompanied with an adjective (*longam*), by intransitive verbs of a cognate meaning, see Zumpt, § 384.—469, &c. Virgil compares the fury of Dido to that of Pentheus, king of Thebes, whom the Furies (*Eumenides*, *Dirae*) persecuted for his opposition to the worship of Bacchus. For Orestes (whose fate was a favourite dramatic

Et solem geminum, et duplices se ostendere Thebas: 470
 Aut Agamemnonius scenis agitatus Orestes,
 Armatam facibus matrem, et serpentibus atris,
 Quum fugit, ultricesque sedent in limine Dirae.

Ergo, ubi concepit Furias, evicta dolore,
 Decrevitque mori, tempus secum ipsa modumque 475
 Exigit, et, moestam dictis aggressa sororem,
 Consilium vultu tegit, ac spem fronte serenat:—

‘Inveni, germana, viam—gratare sorori—
 Quae mihi reddat eum, vel eo me solvat amantem.
 Oceani finem juxta, solemque cadentem, 480
 Ultimam Aethiopum locus est, ubi maximus Atlas
 Axem humero torquet stellis ardentibus aptum:
 Hinc mihi Massylae gentis monstrata sacerdos,
 Hesperidum templi custos, epulasque draconi
 Quae dabat, et sacros servabat in arbore ramos, 485
 Spargens humida mella, soporiferumque papaver.
 Haec se carminibus promittit solvere mentes
 Quas velit, ast aliis duras immittere curas;
 Sistere aquam fluviis; et vertere sidera retro;
 Nocturnosque ciet Manes: mugire videbis 490
 Sub pedibus terram, et descendere montibus ornos.
 Testor, cara, deos et te, germana, tuumque

subject), see *A.* 3, 331.—471. *Scenis agitatus*, ‘often represented on the stage.’ Of these numerous pieces there only remain the *Eumenides* of Aeschylus and the *Orestes* of Euripides. The Tragedy of the Romans is totally lost.—473. Orestes entered the temple of Apollo, by the advice of Pylades, in order to escape the Furies; but on attempting to leave it, he was again assailed by them: hence *sedent in limine Dirae*.

477. *Spem serenat*, *spem serenam ostendit*.

481. *Aethiopum*, properly the southern Africans, but here put for Africans generally. *Atlas*. See verse 247.—482. *Axem humero torquet*, ‘causes heaven to rotate on his shoulders;’ that is, ‘supports heaven,’ which revolves on his shoulders. *Stellis aptum* = *cui stellae sunt aptae*, ‘fastened,’ ‘fixed,’ ‘studded,’ ‘spangled,’ ‘adorned,’ according to the old use of *aptus*.—483. *Massylae*. See verse 132. It would seem that this priestess was originally a Massyllian, then a keeper of the dragon that guarded the golden fruit of the Hesperides, thus placed by Virgil in the far west, and now in Carthage.—485. *Sacros ramos*, which bore golden apples, sacred to Venus.—486. This verse explains *epulas* in 484. *Soporiferum* is the general epithet of the poppy: the serpent of the Hesperides did not sleep at all.—487. With *solvere* understand *curis amoris*.—490. From *videbis*, we might infer that *mugire* refers to motion, and not to sound. Yet see such expressions as *vicæ ululare*, *A.* 6, 257.—492. *Testor* me accingier. See Zumpt, § 605.

Dulce caput, magicas invitam accingier artes.
 Tu secreta pyram tecto interiore sub auras
 Erige, et arma viri, thalamo quae fixa reliquit 495
 Impius, exuviasque omnes, lectumque jugalem,
 Quo perii, superimponas: abolere nefandi
 Cuncta viri monumenta juvat, monstratque sacerdos.
 Haec effata, silet; pallor simul occupat ora.
 Non tamen Anna novis praetexere funera sacris 500
 Germanam credit; nec tantos mente furores
 Concipit, aut graviora timet, quam morte Sychaei.
 Ergo jussa parat.
 At regina, pyra penetrati in sede sub auras
 Erecta ingenti taedis atque ilice secta, 505
 Intenditque locum sertis, et fronde coronat
 Funerea: super, exuvias, ensemque relictum,
 Effigiemque toro locat, haud ignara futuri.
 Stant arae circum, et crines effusa sacerdos
 Ter centum tonat ore deos, Erebumque Chaosque 510
 Tergeminamque Hecaten, tria virginis ora Dianae.
 Sparserat et latices simulatos fontis Averni,
 Falcibus et messae ad lunam quaeruntur aënis
 Pubentes herbae, nigri cum lacte veneni:
 Quaeritur et nascentis equi de fronte revulsus, 515
 Et matri praereptus amor.

493. *Invitam*. Virgil here gives Dido a Roman feeling, which was averse to magical incantations. See *A.* 1, 73. *Accingier* (for *accingi*); see *A.* 1, 210. Here it has a deponent sense, 'to prepare to employ,' governing the accusative *artes*.—494. *Tecto interiore*, 'in the impluvium.'—498. *Juvat*, others read *jubet*.

500. *Praetexere funera*, 'to veil her death under' . . . , 'seek death under pretence of'—502. *Graviora quam* (*quae acciderant*, or *fecerat Dido in*) *morte Sychaei*. *Morte* = *quum mortuus esset*.

505. Construe *ingenti* with *taedis*.—506. The magic rites, under pretext of which Dido was to destroy herself, are here described. Compare *Ecl.* 8, 64, &c.—510. The Massylian priestess (verse 483) calls loudly on the gods of the lower world—either three hundred, or a hundred thrice called; in either case, a large indefinite number—*Chaos*, the primordial deity, type of confusion; his son *Erebus*, the hell-god; *Hecate*, or *Diana*, worshipped in three aspects—*Diana*, *Luna*, *Proserpine*, or *Hecate*.—512. *Averni*. See p. 141, line 10.—513. *Aënis*. Iron was not admitted in magical operations.—514. *Herbae cum lacte*; *herbae quae habent lac, succum*. For *herbae venenatae*. Even in prose, *lac* is used for the juice of certain plants.—516. The allusion here is to the hippocamæ, which was said to grow on the forehead of foals, and if taken off before the mother could devour it (*matri praereptus*), to be

Ipsa, mola manibusque piis, altaria juxta,
 Unum exuta pedem vinclis, in veste recincta,
 Testatur moritura deos, et conscia fati
 Sidera: tum, si quod non aequo foedere amantes 520
 Curae numen habet justumque memorque, precatur.

Nox erat, et placidum carpebant fessa soporem
 Corpora per terras, silvaeque et saeva quierant
 Aequora; quum medio voluntur sidera lapsu,
 Quum tacet omnis ager. Pecudes, pictaeque volucres, 525
 Quaeque lacus late liquidos, quaeque aspera dumis
 Rura tenent, somno positae sub nocte silenti,
 Lenibant curas et corda oblita laborum:
 At non infelix animi Phoenissa; nec unquam
 Solvitur in somnos, oculisve aut pectore noctem 530
 Accipit: ingeminant curae; rursusque resurgens
 Saevit amor, magnoque irarum fluctuat aestu.

Sic adeo insistit, secumque ita corde volutat:—
 'En! quid ago? rursusne procos irrisa priores
 Experiar? Nomadumque petam connubia supplex, 535
 Quos ego sim toties jam dedignata maritos?

effectual, dissolved, as a love-potion (*amor*).—517. *Mola*, sc. *in ignem conjecta*.—518. Usages in sacrifices. *Vinclis*, 'the strings of the sandals,' for *uno pede nuda*; that is, 'having one foot stripped of its sandal,' as sorceresses are usually represented on sculptures and vases. *Recincta* = *soluta zona*, 'uncinctured,' 'ungirdled:' cf. *Ov. M.* 7, 182.—519. *Conscia fati*, 'conscious of her approaching doom.'—520. *Tum, si quod . . . precatur*. Construe: *tum, precatur (numen) si quod* ('what-over') *numen, justum et memor, habet curae amantes non aequo foedere*, 'then she invokes the deity, whatever deity, just and attentive (to human affairs), regards lovers whose affection is unrequited.'—521. Observe the construction—*habere amantes curae* (dat.).

522. For a similar contrast, see *A.* 2, 250.—523. *Per terras*, 'throughout the world.' *Quierant* = *quiescebant*, 'were still.' *Quiescere* is properly an inceptive, 'to be putting one's self in a state of repose;' hence *quievissent*, 'to be still,' 'calm,' 'at rest.'—524. *Lapsu* = *curso*.—525. *Quaeque*—*quaeque* specify two different classes of *volucres*.—527. *Sub*, 'under' the dominion of.—528. This line has been rejected by some. The whole passage from *Nox* to *laborum* admits of a variety of connection and punctuation. That given here seems to render the meaning clear.—529. *Phoenissa lenibat dolorem*.—530. *Noctem* = *quietem noctis et somnum*, 'night's soothing influence.'—532. *Irarum*, &c., repeated verse 564.

533. *Sic insistit* = *talibus cogitationibus indulget*. *Adeo* adds a notion of unexpectedness to the word with which it is joined; here *sic adeo*, 'to such a degree even as this.'—534. *Ago* is more vivid than *agam*. *Irrixa* ab Aenea.—535. *Nomadum*. See verse 320.—536. *Quos, quippe*:

Iliacas igitur classes, atque ultima Teucrûm
 Jussa, sequar? quiane auxilio juvat ante levatos,
 Et bene apud memores veteris stat gratia facti?
 Quis me autem, fac velle, sinet, ratibusque superbis 540
 Invisam accipiet? nescis, heu! perdita, necdum
 Laomedontear sentis perjuriam gentis?
 Quid tum? sola fuga nautas comitabor ovantes?
 An Tyriis omnique manu stipata meorum,
 Inferar? et, quos Sidonia vix urbe revelli, 545
 Rursus agam pelago, et ventis dare vela jubebo?
 Quin morere, ut merita es; ferroque averte dolorem!
 Tu, lacrimis evicta meis, tu prima furentem
 His, germana, malis oneras, atque objicis hosti.
 Non licuit thalami expertem sine crimine vitam 550
 Degere, more ferae, tales nec tangere curas!
 Non servata fides, cineri promissa Sychaeo!
 Tantos illa suo rumpebat pectore questus.
 Aeneas, celsa in puppi, jam certus eundi,
 Carpebat somnos, rebus jam rite paratis, 555
 Huic se forma dei vultu redeuntis eodem
 Obtulit in somnis, rursusque ita visa monere est:
 Omnia Mercurio similis, vocemque, coloremque
 Et crines flavos, et membra decora juvena:—
 'Nate dea, potes hoc sub casu ducere somnos? 560
 Nec, quae te circum stent deinde pericula, cernis

eos; hence *sim.*—537. *Ultima*, 'the most humiliating.'—538. *Sequar* is an instance of zeugma: 'follow' the fleet, 'obey' the commands, &c. *Juvat me eos levatos esse.*—539. *Bene stat*, 'is firmly established,' 'is firm and constant.'

540. *Fac*, 'suppose' (*Trojanos*) *velle.*—542. *Laomedontear perjuriam.* See *A.* 5, 811. Here allusion is to the fraud practised on Apollo and Neptune, who had agreed to build the walls of Troy for Laomedon, when the latter refused to give them the stipulated reward. Laomedon acted similarly towards Hercules. Dido insinuates that all the race were equally perjured.—544. *Manu stipata.* See a similar construction with *comitatus*, *A.* 1, 312.—545. *Inferar* = *invadam* or *insequar*. *Sidonia.* See verse 75, and *A.* 1, 361.—548. Dido recurs to the arguments of Anna, whom she regards as the cause of her woes.—552. *Sychaeo* used as an adjective.

553. *Illa*, contrasted with *Aeneas*, brings out the two opposing pictures, of the queen's position, and that of Aeneas, on that dreadful night.—556. *Vultu eodem.* See verse 259, &c.—558. *Omnia*, the accusative of limitation. Like Mercury—In what respect?—In all respects. See verse 216, and *Eol.* 1, 55. *Coloremque* has the last syllable elided before *et*.—561. *Deinde*, de ita agendo, as the consequence of your

Demens! nec Zephyros audis spirare secundos?
 Illa dolos dirumque nefas in pectore versat,
 Certa mori, varioque irarum fluctuat aestu.
 Non fugis hinc praeceps, dum praecipitare potestas? 565
 Jam mare turbare trabibus, saevasque videbis
 Collucere faces, jam fervere litora flammis,
 Si te his attigerit terris Aurora morantem.
 Eja age, rumpe moras. Varium et mutabile semper
 Femina.' Sic fatus nocti se immiscuit atrae. 570
 Tum vero Aeneas, subitis exterritus umbris,
 Corripit e somno corpus, sociosque fatigat:—
 'Praecipites vigilate, viri, et considite transtris;
 Solvite vela citi! Deus, aethere missus ab alto,
 Festinare fugam, tortosque incidere funes, 575
 Ecce! iterum stimulat. Sequimur te, sancte deorum,
 Quisquis es, imperioque iterum paremus ovantes.
 Adsis O, placidusque juves, et sidera coelo
 Dextra feras.' Dixit: vaginaque eripit ensem
 Fulmineum, strictoque ferit retinacula ferro. 580
 Idem omnes simul ardor habet: rapiuntque, ruuntque;
 Litora deseruere; latet sub classibus aequor;
 Annixi torquent spumas, et caerulea verrunt.
 Et jam prima novo spargebat lumine terras
 Tithoni croceum linquens Aurora cubile: 585
 Regina e speculis ut primum albescere lucem
 Vidit, et aequatis classem procedere velis,

present supineness.—564. Compare the two constructions *certa mori*, and *certus cundi*, verse 554, and see note on verse 110.—565. *Praecipitare* te. See *A.* 1, 234.—566. *Trabibus* = *navibus*.—569. *Varium* . . . *Femina*. See *Ecl.* 3, 80. In such expressions, the attribute (*varium*) is applied to the subject (*femina*), as possessed by it in a high degree, when compared with all other existences. *Femina mutabilis est*, 'woman is changeable,' the predicate drawing no comparison. *Mutabile est femina*, 'woman, compared with other existences, is noted for changeableness.'
 572. *Fatigat* = *incitat, exercet*.—576. *Iterum*, referring to the obedience before shewn, verse 288, &c. *Sancte deorum*, 'holy among the holy gods;' unless we join *sancte deorum quisquis es*.—581. *Habet*, 'inspires,' like the Greek *ἰξυ*.—582. *Deseruere*, they have left—*latet*, is concealed. *Classibus*, a poetical exaggeration for *navibus*.

584, 585, repeated *A.* 9, 460: verse 585 is a favourite with Virgil; it occurs previously, *G.* 1, 448. The mythological allusion is to the marriage of Aurora, the dawn-goddess, with Tithonus, son of Laomedon.—586. The sleepless queen at gray twilight looks forth from a watch-tower, and sees the fleet making way from Carthage.—587. *Aequatis velis* and *aequatas spirant auras* (*A.* 5, 844) explain each other. The

Litoraue et vacuos sensit sine remige portus;
 Terque quaterque manu pectus percussa decorum
 Flaventesque abscissa comas, 'Pro Jupiter! ibit 590
 Hic,' ait, 'et nostris illuserit advena regnis?
 Non arma expedient, totaque ex urbe sequentur?
 Deripientque rates alii navalibus? Itē,
 Ferte citi flammās, date tela, impellite remos.
 Quid loquor? aut ubi sum? Quas mentem insanīa mutat?
 Infelix Dido! nunc te facta impia tangunt? 596
 Tum decuit, quum sceptrā dabas.—En dextra fidesque,
 Quem secum patrios aiunt portare Penates!
 Quem subiisse humeris confectum aetate parentem!
 Non potui abreptum divellere corpus, et undis 600
 Spargere? non socios, non ipsum absumere ferro
 Ascanium, patriisque epulandum ponere mensis?—
 Verum anceps pugnae fuerat fortuna.—Fuisset;
 Quem metui moritura? Faces in castra tulissem,
 Implessemque foros flammis, natumque patremque 605
 Cum genere exstinxem, memet super ipsa dedissem.
 Sol, qui terrarum flammis opera omnia lustras,
 Tuque, harum interpretēs curarum et conscia Juno,
 Nocturnisque Hecate triviis ululata per urbes,
 Et Dirae ultrices, et di morientis Elissae, 610
 Accipite haec, meritumque malis advertite numen,
 Et nostras audite preces. Si tangere portus

metaphor is from an equipoised balance. Winds which impel the sails directly, winds 'right aft,' or blowing in exactly the right direction.—589. *Pectus percussa*, another instance of the accusative of limitation. See verse 558.—590. This soliloquy is full of the highest dramatic power. *Ibit*, compared with *illuserit* (verse 591), indicates his going as the result of a previous mocking, which is the more bitter, because he was an *advena*, and she was queen (*regnis*).—596. *Facta impia*; that is, 'Aeneas's desertion.'—597. *Decuit tangere*.—598. *Quem*, *eius quem*. For the facts, see *A.* 2, 720, &c.—600. *Abreptum*, 'torn away from his companions.'—602. Following the example of Procne. See *Ecl.* 6, 79.—603. *Fuerat*. A supposed objection, put strongly in the indicative. See *A.* 2, 55. *Fuisset*. Dido grants the possibility of failure. Compare with this *Macbeth*, 1, 7, where Macbeth says: 'If we fail' (*fuerat*); his wife answers: 'We fail!' (*fuisset*).—604. *Castra*; that is, *castra nautica*, 'the vessels high and dry on the beach.'—606. *Exstinxem*. See a similar contraction, *A.* 1, 201. *Super* = *insuper*. With *dedissem* supply *in flammās* or *ignes*.—608. See verse 59. —609. *Hecate*. See verse 511. From the three offices of Diana, she was worshipped where three roads met (*triviis*). *Ululata*. See *A.* 3, 14, 690.—610. *Dirae*. See verse 469. *Di ultores*. *Elissae*. See verse 335.—611. *Malis*, sc. *meis*.

Infandum caput, ac terris adnare necesse est,
 Et sic fata Jovis poscunt, hic terminus haeret :
 At bello audacis populi vexatus et armis, 615
 Finibus extorris, complexu avulsus Iuli,
 Auxilium imploret, videatque indigna suorum
 Funera ; nec, quum se sub leges pacis iniquae
 Tradiderit, regno aut optata luce fruatur ;
 Sed cadat ante diem, mediaque inhumatus arena. 620
 Haec precor ; hanc vocem extremam cum sanguine fundo.
 Tum vos, O Tyrii, stirpem et genus omne futurum
 Exercete odiis ; cinerique haec mittite nostro
 Munera. Nullus amor populis, nec foedera sunt.
 Exoriare aliquis nostris ex ossibus ultor, 625
 Qui face Dardanios, ferroque, sequare colonos,
 Nunc, olim, quocunque dabunt se tempore vires.
 Litora litoribus contraria, fluctibus undas
 Imprecor, arma armis ; pugnent ipsique nepotesque.
 Haec ait, et partes animum versabat in omnes, 630
 Invisam quaerens, quamprimum abrumpere lucem.
 Tum breviter Barcen nutricem affata Sychaei ;
 Namque suam patria antiqua cinis ater habebat :—
 ‘ Annam, cara mihi nutrix, huc siste sororem :
 Dic, corpus properet fluviali spargere lympa, 635

613. *Necesse est (ex fatiis), or fatale est.*—614. *Hic, &c.* ‘This boundary is (all that is) fixed ;’ the rest is in your power.—615, &c. This imprecation prophesies the future wars of Aeneas in Italy (*A.* 7, 601, &c.), and his death, which, according to tradition (see *Livy*, 1, 2), took place in battle.—616, 617. During the absence of Aeneas while applying to Evander for assistance, Turnus attacked his camp, and slew many of his soldiers.—620. *Ante diem*, sc. *fatalem*, said of premature death. Three years after concluding a peace with the Latins, Aeneas, while fighting against the Tyrrhenians, perished in the Numicius, but his body was never found.—622, &c. This prophesies the deadly hate between the Romans and Carthaginians, in which there is (verses 625 and 627) a special reference to Hannibal.—625. *Aliquis* ; an instance of the vocative of this word.—627. *Olim*, any time but the present—whether past or future, to be judged from the context : here, futura time. Sometimes, also, from its twofold force, it is nearly equivalent to our indefinite, ‘at times.’ See *A.* 5, 125. *Quocunque . . . vires*, ‘at whatever time means (shall) present themselves.’—629. *Nepotesque*. The last syllable elided before *haec*.

630. See verse 286.—633. *Suam*, sc. *nutricem*.—634. The position of the words here seems to demand *cara mihi*. Others construe *siste* with *mihi*.—635. *Dic ut properet. Fluviali lympa*. To be washed in pure flowing or springing water was a necessary preparation for a sacrifice.

Et pecudes secum et monstrata piacula ducat.
 Sic veniat; tuque ipsa pia tege tempora vitta.
 Sacra Jovi Stygio, quae rite incepta paravi,
 Perficere est animus, finemque imponere curis,
 Dardanique rogum capitis permittere flammae.' 640
 Sic ait. Illa gradum studio celerabat anilem.

At trepida, et coeptis immanibus effera Dido,
 Sanguineam volvens aciem, maculisque tremantes
 Interfusa genas, et pallida morte futura,
 Interiora domus irrumpit limina, et altos 645
 Consendit furibunda rogos, enseque recludit
 Dardanium, non hos quaesitum munus in usus.
 Hic, postquam Iliacas vestes notumque cubile
 Conspexit, paulum lacrimis et mente morata,
 Incubuitque toro, dixitque novissima verba:— 650

'Dulces exuviae, dum fata deusque sinebat,
 Accipite hanc animam, meque his exsolvite curis.
 Vixi, et, quem dederat cursum Fortuna, peregi;
 Et nunc magna mei sub terras ibit imago.
 Urbem praeclaram statui; mea moenia vidi; 655
 Ulta virum, poenas inimico a fratre recepi:
 Felix heu! nimium felix, si litora tantum
 Nunquam Dardaniae tetigissent nostra carinae!'
 Dixit; et, os impressa toro, 'Moriemur inultae!
 Sed moriamur!' ait. 'Sic, sic juvat ire sub umbras. 660
 Hauriat hunc oculis ignem crudelis ab alto
 Dardanus, et nostrae secum ferat omina mortis.'

Dixerat: atque illam media inter talia ferro
 Collapsam aspiciunt comites, enseque cruore
 Spumantem, sparsasque manus. It clamor ad alta 665
 Atria: concussam bacchatur fama per urbem:

636. *Monstrata*, sc. a sacerdote: cf. verse 498.—638. *Jovi Stygio*, equivalent to *Stygio Orco*, verse 699; *regi Stygio*, A. 6, 252 (so also *Proserpine*, A. 6, 138, is called *Juno inferna*). Pluto, the supreme god of the regions enclosed by the Styx. See A. 6, 295.

646. *Rogos*, described verse 504, &c.—649. *Mente*, in deep thought on her griefs.—650. *Novissima verba*; ave or vale. See A. 1, 219; 6, 231.—651. Bring *dulces* next to *dum* in the translation.—654. *Magna imago*, a natural transference of the greatness of the living to the *εἰδωλον* of the dead.—661. *Hauriat* infers eager delight, as we say, 'to drink in with the eyes.'—662. *Dardanus*, adjective = *Dardanius* (*Aeneas*).

663. Her attendants arrive only to see her fall upon the ground.—

Lamentis, gemituque, et femineo ululatu
 Tecta fremunt: resonat magnis plangoribus æther:
 Non aliter, quam si immissis ruat hostibus omnis
 Carthago, aut antiqua Tyros, flammaeque furentes 670
 Culmina perque hominum volvantur perque deorum.

Audiit exanimis, trepidoque, exterrita, cursu,
 Unguibz ora soror foedans et pectora pugnis,
 Per medios ruit, ac morientem nomine clamat:—
 ‘Hoc illud, germana, fuit? me fraude petebas? 675
 Hoc rogas iste mihi, hoc ignes araeque parabant?
 Quid primum deserta querar? comitemne sororem
 Sprevisisti moriens? Eadem me ad fata vocasses:
 Idem ambas ferro dolor, atque eadem hora tulisset.
 His etiam struxi manibus, patriosque vocavi 680
 Voce deos, sic te ut posita, crudelis, abessem?
 Exstincti te meque, soror, populumque, patresque
 Sidonios, urbemque tuam. Date, vulnera lymphis
 Abluam, et, extremus si quis super halitus errat,
 Ore legam.’ Sic fata, gradus evaserat altos, 685
 Semianimemque sinu germanam amplexa fovebat
 Cum gemitu, atque atros siccabat veste cruores.
 Illa, graves oculos conata attollere, rursus
 Deficit: infixum stridit sub pectore vulnus.
 Ter sese attollens cubitoque annixa levavit, 690
 Ter revoluta toro est, oculisque errantibus, alto
 Quaesivit coelo lucem, ingemuitque reperta.

Tum Juno omnipotens, longum miserata dolorem,
 Difficilesque obitus, Irim demisit Olympo,

667. *Femineo*—the *o* is unelided.—671. That is: *per domos et templa*.

672. Anna's distraction, when, hearing the wailing so characteristic of a nation from the East, she suspected, and then found the cause, is described with matchless power.—675. *Hoc*, referring to the present deed; *illud*, to her being sent away. *Me, mihi*, emphatic and full of reproach; *me*, who loved you so well.—679. *Tulisset* = *abstulisset*.—680. Alluding to her execution of Dido's commands, verse 494.—681. See *A.* 2, 644.—682. *Exstincti*. See verse 606.—683. In prose would be: *date lymphas, quibus abluam*.—685. *Ore legam*, an affecting usage of the Romans.—686. *Semianimem*, four syllables. *Amplexa fovebat*. See *A.* 1, 680.—689. *Stridit*, alluding to the blood issuing out with gurgling sound.—692. *Reperta* luce. Some read *repertam*.

693. Juno interferes instead of Proserpine, because she was Dido's tutelary goddess.—694. Iris, the personification of the rainbow, was the messenger of Juno, as Mercury (who performed similar offices to

Quae luctantem animam nexosque resolveret artus. 695
 Nam, quia nec fato, merita nec morte peribat,
 Sed misera ante diem, subitoque accensa furore,
 Nondum illi flavum Proserpina vertice crinem
 Abstulerat, Stygioque caput damnaverat Orco.
 Ergo Iris croceis per coelum roscida pennis, 700
 Mille trahens varios adverso Sole colores,
 Devolat, et supra caput astitit:—' Hunc ego Diti
 Sacrum iussa fero, teque isto corpore solvo.'
 Sic ait, et dextra crinem secat: omnis et una
 Dilapsus calor, atque in ventos vita recessit. 705

these now described, see verse 242, &c.) was of Jupiter.—696. The origin of this notion, that death did not take place till Proserpine had severed a lock from the head, has been ingeniously conjectured to arise from a similar practice with regard to animals about to be slain in sacrifice, *A.* 6, 245.—699. *Stygio Orco*. See verse 638.—700. Construe: *ergo roscida Iris, trahens mille varios colores (ex) adverso Sole, devolat per coelum croceis pennis, &c.*—701. The rainbow here, and *A.* 5, 609, is represented as formed by the track of Iris through the heavens.—702. *Diti* = *Stygio Orco*. *Pluton* is found in Virgil only once, *A.* 7, 327.

LIBER V.

AENEAS sets sail from Carthage for Italy, 1-7. The threatening aspect of the heavens induces him to make for Sicily, where he arrives, and is welcomed by the Trojan *Acestes*, 8-41. Aeneas proclaims a festival and games in memory of Anchises, on the anniversary of his funeral, 42-71. He performs sacred honours at the tomb, 72-103. The games take place eight days thereafter, beginning with a contest between four galleys, 104-285. A foot-race, 286-362. A contest with the *cestus*, 363-484. Archery, 485-544. The *ludus Trojanus* of the boys, 545-602. Iris, sent by Juno, instigates the Trojan women, weary with wandering, to burn the ships, 603-663. Four are actually burned, and the rest saved, in answer to the prayers of Aeneas, 664-699. Following the advice of Nautes, and the shade of his father Anchises, Aeneas resolves to leave in Sicily the matrons, and all who were unfit for further voyaging, 700-754. He founds a town for those left behind, 755-761. After a farewell festival of nine days' duration, the Trojans again set sail for Italy, under Neptune's protection, secured by the intervention of Venus, 762-834. *Palinurus*, the pilot, is drowned, to the great grief of Aeneas, 835-871.

INTEREA medium Aeneas jam classe tenebat
 Certus iter, fluctusque atros Aquilone secabat,
 Moenia respiciens, quae jam infelicitis Elissae
 Collucent flammis. Quae tantum accenderit ignem,
 Causa latet: duri magno sed amore dolores 5
 Polluto, notumque, furens quid femina possit,
 Triste per augurium Teucrorum pectora ducunt.
 Ut pelagus tenuere rates, nec jam amplius ulla
 Occurrit tellus, maria undique, et undique coelum:
 Olli coeruleus supra caput astitit imber, 10
 Noctem hiememque ferens; et inhorruit unda tenebris.
 Ipse gubernator puppi Palinurus ab alta:—
 'Heu! quianam tanti cinxerunt aethera nimbi?
 Quidve, pater Neptune, paras?' Sic deinde locutus
 Colligere arma jubet, validisque incumbere remis; 15
 Obliquatque sinus in ventum, ac talia fatur:—
 'Magnanime Aenea, non, si mihi Jupiter auctor
 Spondeat, hoc sperem Italiam contingere coelo.
 Mutati transversa fremunt, et vespere ab atro
 Consurgunt venti, atque in nubem cogitur aër; 20
 Nec nos obniti contra, nec tendere tantum
 Sufficimus. Superat quoniam Fortuna, sequamur;
 Quoque vocat, vertamus iter. Nec litora longe
 Fida reor fraterna Erycis, portusque Sicanos,

1. *Medium iter* has not its exact import here; nor has our own phrase 'in the midst of' always its precise meaning. *Medius* may be applied to anything formerly commenced, or in which one is at the time engaged: cf. *A.* 4, 277; *G.* 3, 486 and 519, &c.—2. *Certus*, mente obstinata. See *A.* 4, 554. *Aquilone*; that is, *Aquilone adjutus*, *Aquilonis ops*: cf. *A.* 2, 25, 180; 3, 529; 4, 46. *Aquilo* = *ventus*, for *Auster*, not *Aquilo*, was the wind necessary for sailing from Carthage to Italy.—3. *Elissae*. See *A.* 4, 335.—5. Construe: *sed dolores duri (de) amore magno polluto* ('profaned'): *polluere* is used of things regarded as sacred: cf. *A.* 3, 61. By *polluto* the sacredness of 'love' is intimated.—6. *Notum*, with its clause, is used as a substantive.—7. *Augurium*, 'foreboding.'

8. *Pelagus*, 'the open sea.' *Tenuere*, 'gained.'—10. *Olli*. See *A.* 1, 254.—14. Construe: *sic locutus, deinde*, and cf. *A.* 2, 391.—15. *Arma* = *armamenta*, 'the sails.' From what follows as to turning the sails with their folds obliquely to the wind, 'tacking,' *colligere* must mean 'to reef.'—19. *Transversa*. An instance of the poetic usage of employing the accusative neuter of an adjective for the corresponding adverb. See Zumpt, §§ 266, 383, and *Ecl.* 3, 8. *Vespere*, the region of the evening, the west, the wind from which would blow them past Italy.—21. *Tantum*, as much as is necessary to overcome the wind.—24. *Eryx*,

Si modo rite memor servata remetiur astra. 25
 Tum pius Aeneas: 'Equidem, sic poscere ventos
 Jamdudum, et frustra cerno te tendere contra.
 Flecte viam velis. An sit mihi gratior ulla,
 Quove magis fessas optem demittere naves,
 Quam quae Dardanium tellus mihi servat Acesten, 30
 Et patris Anchisæ gremio complectitur ossa?'
 Haec ubi dicta, petunt portus, et vela secundi
 Intendunt Zephyri; fertur cita gurgite classis;
 Et tandem laeti notae advertuntur arenae.
 At, procul ex celso miratus vertice montis 35
 Adventum sociasque rates, occurrit Acestes,
 Horridus in jaculis et pelle Libystidis ursae;
 Troia, Crimiso conceptum flumine, mater
 Quem genuit. Veterum non immemor ille parentum
 Gratum reduces, et gaza laetus agresti 40
 Excipit, ac fessos opibus solatur amicis.
 Postera quum primo stellis oriente fugarat
 Clara dies, socios in coetum litore ab omni
 Advocat Aeneas, tumulique ex aggere fatur:—
 'Dardanidae magni, genus alto a sanguine divum, 45
 Annuus exactis completur mensibus orbis,
 Ex quo reliquias divinique ossa parentis
 Condidimus terra, moestasque sacravimus aras;
 Jamque dies, nisi fallor, adest quem semper acerbum,
 Semper honoratum—sic di voluistis!—habebo. 50
 Hunc ego Gaetulis agerem si Syrtibus exsul,

who gave name to the town, was a son of Venus, and therefore brother to Aeneas.—25. *Remetiri astra* is to fix on one's position from a remembrance of the position of the stars; just as at verse 628, *emetiri tot sidera*, to traverse an extensive space, as measured by so many constellations passed under. See also *A. 1*, 680.—28. *Velis*, 'by means of the sails,' which you must set for that purpose.—30. *Acesten*, a Trojan settler, on the north-west coast of Sicily; hence *fida*, verse 24. See *A. 1*, 195.—31. See *A. 3*, 707.—34. *Arenae = litori*.

35. *Montis*, probably Eryx, at the foot of which was the abode of Acestes.—37. *In jaculis*: of *A. 1*, 313: heroes carried two javelins. The phrase is similar to *in armis = arma gestans*. *Libystidis*, Libycae. See *A. 4*, 320.—38. *Crimisus*, a river in the south-west of Sicily. *Mater*, Egesta, or Segesta.—39. *Parentum*, Trojanorum.

42. *Oriente = sole matutino*.—44. *Tumuli ex aggere = ex tumulo*.

45. See *A. 3*, 168.—51. *Gaetulis*; *Syrtibus*. See *A. 4*, 41. *Gaetulis* is applied to *Syrtibus* in the general sense of African; just as *Argolico*, in the next verse, means the sea around Greece. See *A. 2*, 55.

Argolicove mari deprensus, et urbe Mycenae;
 Annua vota tamen, sollemnesque ordine pompas
 Exsequeretur, strueremque suis altaria donis.
 Nunc ultro ad cineres ipsius, et ossa parentis, 55
 Haud equidem sine mente, reor, sine numine divum,
 Adsumus, et portus delati intramus amicos.
 Ergo agite, et laetum cuncti celebremus honorem;
 Poscamus ventos; atque haec me sacra quotannis
 Urbe velit posita templis sibi ferre dicatis. 60
 Bina boum vobis, Troja generatus, Aestes
 Dat numero capita in naves: adhibete Penates
 Et patrios, epulis, et quos colit hospes Aestes.
 Praeterea, si nona diem mortalibus alnum
 Aurora extulerit, radiisque retexerit orbem, 65
 Prima citae Teucris ponam certamina classis;
 Quique pedum cursu valet, et qui viribus audax,
 Aut jaculo incedit melior levibusque sagittis,
 Seu crudo fudit pugnam committere cestu,
 Cuncti adsint, meritaque expectent praemia palmae.
 Ore favete omnes, et cingite tempora ramis. 71
 Sic fatus, velat materna tempora myrto.
 Hoc Helymus facit, hoc aevi maturus Aestes,
 Hoc puer Ascanius; sequitur quos cetera pubes.
 Ille e concilio multis cum millibus ibat 75

52. *Mycenae*. See *A.* 1, 283. The usual form would be, *Mycenarum*, and the usual construction, the ablative. See Zumpt, § 399. With regard to the alternative *-ve*, it is to be noticed that Aeneas makes two hypotheses, not three. The first is, his spending a life of exile in Africa; the second *-ve* is, his being unwillingly surprised at such a time, in Greece, which might happen in the Grecian Sea, and (et) might happen in Mycenae.—55. *Ultro* = *insuper*, as also in *G.* 4, 204.—60. *Velit*. Anchises.—61. *Bina*, with its proper force, two to each.—62. *In naves*, 'to each ship.' *Adhibete epulis*, 'invite to,' 'invoke to the banquet.'—64. *Si* = *quum*, an unusual poetic usage. *Nona* refers to an ancient custom explained by Servius, who says: Among our ancestors, when one died, he was carried home, burned on the eighth day, and buried on the 'ninth.'—66. *Prima* (= *primum* or *primo loco*), referring to *certamina*, indicates that the games would begin with a naval contest.—69. *Cestu*, a species of boxing-glove, constructed in its gentlest form of strips of leather, or untanned hide (*crudo corio*), wrapped round the hand and arm. Sometimes, however, these strips were interlaced with lead and iron. See verse 404, &c.—70. *Cuncti* refers to *qui valet*, &c., *qui melior jaculo*, &c., *qui fudit*, &c.—71. *Ore favete*, a religious formula, 'listen in profound silence.'

72. *Materna myrto*. See *Ecl.* 7, 62.—73. *Helymus* is in some of the

Ad tumultum, magna medius comitante caterva.
 Hic duo rite mero libans carchesia Baccho
 Fundit humi, duo lacte novo, duo sanguine sacro;
 Purpureosque jacit flores, ac talia fatur :—
 'Salve, sancte parens, iterum; salvete recepti 80
 Nequidquam cineres, animaeque umbraeque paternae!
 Non licuit fines Italos, fataliaque arva,
 Nec tecum Ausonium, quicumque est, quaerere Thybrim.'
 Dixerat haec, adytis quum lubricus anguis ab imis
 Septem ingens gyros, septena volumina, traxit, 85
 Amplexus placide tumultum, lapsusque per aras,
 Caeruleae cui terga notae, maculosus et auro
 Squamam incendebat fulgor, ceu nubibus arcus
 Mille jacit varios adverso sole colores.
 Obstupuit visu Aeneas; ille, agmine longo 90
 Tandem inter pateras et levia pocula serpens,
 Libavitque dapes, rursusque innoxius imo
 Successit tumulo, et depasta altaria liquit.
 Hoc magis inceptos genitori instaurat honores,
 Incertus, Geniumne loci, Famulumne parentis 95
 Esse putet: caedit binas de more bidentes,
 Totque sues, totidem nigrantes terga juvencos;
 Vinaque fundebat pateris, animamque vocabat

old traditions conjoined with Acestes as a settler in Sicily.—80. *Recepti nequidquam*, 'revisited in vain,' which is explained in the following verses: *non licuit* . . .—81. *Nequidquam*, because he could not accompany him to Italy.—82. *Fatalia*. See *A.* 2, 165; 4, 355.—83. *Quicumque est* is a confession of his unacquaintance with the Tiber (*Thybris*, a poetic form).—84. *Anguis*. Referring to the belief of the ancients, that the genii of places and of men appeared in the shape of serpents. See verse 96.—85. See *A.* 2, 204, &c. *Septena*. See *A.* 1, 313, 385.—87. *Construe: cui (cujus) terga caeruleae notae, et (cujus) squamam fulgor maculosus auro incendebat*. *Incendere* is a complex term, meaning to mark, and that with blazing brightness. The marking applies particularly to *terga*, and the blaze to *squamam*. The back was marked with azure streaks, and the scales (of the whole body) were glittering with spots of gold. Or *terga* and *squamam* only indicate *tergi squamam*, and then the passage means that the serpent's scales were of green and gold, all of dazzling brightness. 'With burnished neck of verdant gold'—*Milton's Par. Lost*, 9, 501.—88. *Ceu*, &c. See *A.* 4, 701.—90. *Agmine*. See the same word applied to the serpent's trail, *A.* 2, 212.—95. In the belief of the Romans, every man received at his birth a spirit, who continued with him through life, and conducted his soul to the shades. Every place, too, had its genius.—96. *Binas*, &c. See *A.* 4, 57.—97. *Nigrantes*; 'black' victims were sacrificed to the infernal deities. See *A.* 6, 243. See *A.* 4, 558, for the accusative of limitation.

Anchisæ magni, Manesque Acheronte remissos.
 Necnon et socii, quæ cuique est copia, læti 100
 Dona ferunt, onerant aras, mactantque juvencos:
 Ordine æna locant alii, fusique per herbam
 Subjiciunt veribus prunas, et viscera torrent.
 Expectata dies aderat, nonamque serena
 Auroram Phaëthontis equi jam luce vehebant, 105
 Famaque finitimos, et clari nomen Acestæ
 Excierat: læto complerant litora coetu,
 Visuri Aeneadas, pars et certare parati.
 Munera principio ante oculos, circoque locantur
 In medio, sacri tripodes, viridesque coronæ, 110
 Et palmae, pretium victoribus, armaque, et ostro
 Perfusæ vestes, argenti aurique talentum:
 Et tuba commissos medio canit aggere ludos.
 Prima pares ineunt gravibus certamina remis
 Quatuor, ex omni delectæ classe, carinae. 115
 Velocem Mnestheus agit acri remige Pristim,
 Mox Italus Mnestheus, genus a quo nomine Memmī;
 Ingentemque Gyas ingenti mole Chimaeram,

99. On the supposition that the Manes were allowed to leave *Acheron*, one of the rivers of Hades (see *A.* 6, 295), in order to be present at the sacrifice.

104. *Nonamque*. See verse 64, &c.—105. *Phaëthon* (*quidam*), Sol.—111. The palm was so commonly used as a badge of victory, that it is often put to denote that badge generally, whether the palm was specifically meant or not. Thus, verse 309, the three victors in the foot-race are to receive an olive crown, but, verse 339, *Diores*, the third, is called *tertia palma*, and, verse 346, *subiit palmae*. Of the other coronal distinctions in these games, it may suffice here to mention: *Cloanthus*, the first in the boat-race, laurel, verse 246; the other two, olive, verse 269 compared with 494; *Entellus*, in the cestus contest, palm, verse 472, unless *palma* is put simply to denote victory, as in verses 339, 346; *Acestes*, in archery, laurel, verse 539.—112. *Argenti (talentum) aurique talentum*, a talent of each, as is evident on comparing verse 248. *Talenta*, the common reading, though not sanctioned by the best manuscripts, would mean more than two.—113. *Tuba*, a Roman usage. See *A.* 1, 73.

116. *Pristim*. The ships were named from the figure-heads, as among ourselves. The four ships that started in this rowing-match had at their figure-heads—one, a large fish (*pristis* or *pietrix*; see *A.* 3, 427); another, the Chimaera; the third, a Centaur; and the fourth, Scylla. See *A.* 6, 285.—117. Construe: *Mnestheus* *mox Italus*. Virgil is fond of proving the descent of the Romans from the Trojans by the analogy of their names. Thus *Mnestheus* (*μνῆστις*) gives rise to the Latin name fancifully of analogical etymology, *Memmi* (gen.) from

Urbis opus, triplici pubes quam Dardania versu
Impellunt, terno consurgunt ordine remi: 120
Sergestusque, domus tenet a quo Sergia nomen,
Centauro invehitur magna, Scyllaque Cloanthus
Caerulea, genus unde tibi, Romane Cluenti.

Est procul in pelago saxum, spumantia contra
Litora, quod tumidis submersum tunditur olim 125
Fluctibus, hiberni condunt ubi sidera Cori:
Tranquillo silet, immotaque attollitur unda
Campus, et apricis statio gratissima mergis.
Hic viridem Aeneas frondenti ex ilice metam
Constituit, signum nautis, pater; unde reverti 130
Scirent, et longos ubi circumflectere cursus.
Tum loca sorte legunt, ipsique in puppibus auro
Ductores longe effulgent ostroque decori:
Cetera populea velatur fronde juvenus,
Nudatosque humeros oleo perfusa nitescit. 135
Considunt transtris; intentaque brachia remis:
Intenti expectant signum, exultantiaque haurit
Corda pavor pulsans, laudumque arrecta cupido.

Inde, ubi clara dedit sonitum tuba, finibus omnes,
Haud mora, prosiluisse suis; ferit aethera clamor 140
Nauticus: adductis spumant freta versa lacertis.
Infundunt pariter sulcos, totumque dehiscit,
Convulsum remis rostrisque tridentibus, aequor.
Non tam praecipites bijugo certamine campus
Corripuere, ruuntque, effusi carcere currus; 145
Nec sic immissis aurigae undantia lora

memini. So also the others.—119. *Urbis instar opus.* *Versu*, a 'row' or 'bank (of oars)'.—122. *Centauro*, sc. *navi*: cf. Zumpt, § 368; and Ramah. § 91, 1, b.

125. *Olim.* See *A.* 4, 627.—126. *Condunt*, sc. *nubibus*.—127. *Tranquillo*, 'in calm weather'; the ablative of time.—128. *Apricis* = *aprica loca amantibus*. Persius has: *aprici senes*, *Sat.* 5, 179, &c.—134. *Populea*. The poplar was sacred to Hercules (see *Ecl.* 7, 61), who himself had instituted games.—135. *Perfusa humeros*, the accusative of limitation.—136. With *intenta* supply *sunt*.

139. See verse 113. *Fines sui*; that is, 'the bounds' of the positions which 'their' lots had assigned them.—142. *Dehiscit*. See *A.* 1, 106; 4, 24.—143. This verse occurs again at *A.* 8, 690.—145. He compares the galleys to chariots in a race, the masters to the charioteers, and the rowers to the horses. The picture of the drivers shaking the reins—while the horses (*jugis*) are urged on (*immissis*) to victory—and hanging forward to ply the whip, is truly graphic.

Concussere jugis, pronique in verbera pendent.
 Tum plausu, fremituque virum, studiisque faventum
 Consonat omne nemus, vocemque inclusa volutant
 Litora, pulsati colles clamore resultant. 150
 Effugit ante alios, primisque elabitur undis
 Turbam inter fremitumque, Gyas; quem deinde
 Cloanthus

Consequitur, melior remis; sed pondere pinus
 Tarda tenet. Post hos, aequo discrimine, Pristis
 Centaurusque locum tendunt superare priorem: 155
 Et nunc Pristis habet, nunc victam praeterit ingens
 Centaurus, nunc una ambae junctisque feruntur
 Frontibus, et longa sulcant vada salsa carina.

Jamque propinquabant scopulo, metamque tenebant;
 Quum princeps medioque Gyas in gurgite victor 160
 Rectorem navis compellat voce Menoeten:—
 'Quo tantum mihi dexter abis? huc dirige gressum;
 Litus ama, et laevas stringat, sine, palmula cautes:
 Altum alii teneant.' Dixit: sed caeca Menoetes
 Saxa timens, proram pelagi detorquet ad undas. 165
 'Quo diversus abis? iterum pete saxa, Menoete,'
 Cum clamore Gyas revocabat; et ecce! Cloanthum
 Respicit instantem tergo, et propiora tenentem.
 Ille, inter navemque Gyae, scopulosque sonantes,
 Radit iter laevum interior, subitoque priorem 170
 Praeterit, et metis tenet aequora tuta relictis.
 Tum vero exarsit juveni dolor ossibus ingens,
 Nec lacrimis caruere genae; segnemque Menoeten,
 Oblitus decorisque sui, sociumque salutis,

147. *Jugis* = *jugalibus equis*.—149. *Inclusa*, by the mountains and forests along the coast.—150. *Pulsati*, &c., 'struck by the sound, reverberate'.—152. *Turbam inter fremitumque*; *turbae inter fremitum*. See *G.* 2, 486.—153. *Pinus* = *navis*.—155. *Locum superare* = (*altera nave*) *superata obtinere*.

161. *Rectorem navis* = *gubernatorem*, 'the pilot'.—162. *Mihi*. See *Ecl.* 8, 6. *Huc*, pointing to his left hand.—163. *Litus ama*, 'keep well inshore.' Horace says of a closed door, *amat janua limen*, *Od.* 1, 25, 3. *Sine ut stringat*. See Zumpt, § 624.—164. *Caeca* = *latentia*, 'hidden,' 'concealed'.—166. With *iterum* supply *clamabat*. *Pete saxa*, 'make for the rocks'.—167. *Revocabat*, sc. *a cursu*.—170. Gyas had taken the course too far out, and to the right hand; Cloanthus, keeping to the left, comes between him and the rock.—171. *Metis* (*post se*) *relictis*.—172. *Ossibus*; the dative. See *A.* 6, 473.

In mare praecipitem puppi deturbat ab alta : 175
 Ipse gubernaclo rector subit, ipse magister ;
 Hortaturque viros, clavumque ad litora torquet.
 At gravis, ut fundo vix tandem redditus imo est,
 Jam senior, madidaque fluens in veste, Menoetes,
 Summa petit scopuli, siccaque in rupe resedit. 180
 Illum et labentem Teucris, et risere natantem,
 Et salsos rident revomentem pectore fluctus.

Hic laeta extremis spes est accensa duobus,
 Sergesto Mnestheique, Gyan superare morantem.
 Sergestus capit ante locum, scopuloque propinquat : 185
 Nec tota tamen ille prior praeceunte carina ;
 Parte prior ; partem rostro premit aemula Pristis.
 At, media socios incedens nave per ipsos,
 Hortatur Mnestheus : ' Nunc, nunc insurgite remis,
 Hecorei socii, Trojae quos sorte suprema 190
 Delegi comites ; nunc illas promite vires,
 Nunc animos, quibus in Gaetulis Syrtibus usi,
 Ionioque mari, Maleaeque sequacibus undis.
 Non jam prima peto Mnestheus, neque vincere certo ;
 Quamquam O !—sed superent, quibus hoc, Neptune,
 dedisti ; 195

Extremos pudeat rediisse ; hoc vincite, cives,
 Et prohibete nefas.' Olli certamine summo
 Procumbunt : vastis tremit ictibus aerea puppis,
 Subtrahiturque solum ; tum creber anhelitus artus
 Aridaque ora quatit ; sudor fluit undique rivis. 200

Attulit ipse viris optatum casus honorem.
 Namque, furens animi, dum proram ad saxa suburguet
 Interior, spatiumque subit Sergestus iniquo,
 Infelix saxis in procurentibus haesit.
 Concussae cautes, et acuto in murice remi 205

181. *Risere*, laughed at him while he fell into the water, and now laugh at him while, &c.

192. *Gaetulis Syrtibus*. See verse 51.—193. *Ionioque*, equivalent to *Argolio*, verse 52. *Maleae*, a promontory, now St Angelo, in the south of Laconia. Mnestheus alludes to the voyage described *A.* 3, 190, &c.—195. A fine instance of the mode of speech noticed *A.* 1, 135. *O !*—he means to say, *si vincerem*.—196. *Hoc nefas* ; or, *hoc*, 'in this, so far.'—198. *Procumbunt* = *proni incumbunt*, sc. *remis*.—199. *Solum*, here applied to the sea, above which the boat rose high, as if heaved from above it, at each stroke of the oars.

203. The space was too narrow (*iniquum*).—205. *Murice*. See *A.*

Obnixi crepuere, illis prora pependit.
 Consurgunt nautae, et magno clamore morantur;
 Ferratasque trudes, et acuta cuspide contos
 Expediunt, fractosque legunt in gurgite remos.
 At laetus Mnestheus, successuque acrior ipso, 210
 Agmine remorum celeri, ventisque vocatis,
 Prona petit maria, et pelago decurrit aperto.
 Qualis spelunca subito commota columba,
 Cui domos et dulces latebroso in pumice nidi,
 Fertur in arva volans, plausumque exterrita pennis 215
 Dat tecto ingentem; mox aëre lapsa quieto,
 Radit iter liquidum, celeres neque commovet alas:
 Sic Mnestheus, sic ipsa fuga secat ultima Pristis
 Aequora, sic illam fert impetus ipse volantem.
 Et primum in scopulo luctantem deserit alto 220
 Sergestum, brevibusque vadis, frustra que vocantem
 Auxilia, et fractis discentem currere remis.
 Inde Gyan, ipsamque ingenti mole Chimaeram
 Consequitur: cedit, quoniam spoliata magistro est.
 Solus jamque ipso superest in fine Cloanthus: 225
 Quem petit, et summis annixus viribus urguet.
 Tum vero ingeminat clamor, cunctique sequentem
 Instigant studiis, resonatque fragoribus aether.
 Hi proprium decus et partum indignantur honorem
 Ni teneant; vitamque volunt pro laude pacisci. 230
 Hos successus alit: possunt, quia posse videntur.
 Et fors aequatis cepissent praemia rostris.
 Ni, palmas ponto tendens utrasque, Cloanthus
 Fudissetque preces, divosque in vota vocasset:—

4, 262.—207. *Morantur*, 'cease rowing:' they had risen from their benches, *consurgunt*.—210. *Successu*, &c. Compare *possunt*, &c., verse 231.
 —212, &c. *Prona*, in the open sea, out where the channel begins to slope to the shore. See verse 130, *reverti*.—213. He compares the swift but steady motion of the Pristis to the motion of a dove frightened from its rocky home, when, reassured, it calmly sinks down, without moving its wings.—221. Three stages in the escape of Sergestes: first off the rock; then in the shallow water at its edge; then, after a vain cry for help, trying the broken oars. He took to his sails at last, verse 281.—224. *Cedit* (that is, Chimaera), 'drops astern,' allowing herself to be passed.—227. *Sequentem*, sc. *Mnestheus*.—229. *Hi*, these of Cloanthus.—231. *Hos*, these of Mnestheus.—233. *Ponto*; that is, *pontum versus*.—234. *In vota* = *ad obtinenda vota*, 'to hear his vows and receive the sacrifices they promise.'

'Di, quibus imperium est pelagi, quorum aequora curro;
 Vobis laetus ego hoc candentem in litore taurum 236
 Constituam ante aras voti reus, extaque salsos
 Porriciam in fluctus, et vina liquentia fundam.'
 Dixit, eumque imis sub fluctibus audiit omnis
 Nereïdum Phorcique chorus, Panopeaque virgo; 240
 Et pater ipse manu magna Portunus euntem
 Impulit: illa Noto citius, volucrique sagitta,
 Ad terram fugit, et portu se condidit alto.
 Tum satus Anchisa, cunctis ex more vocatis,
 Victorem magna praeconis voce Cloanthum 245
 Declarat, viridique advelat tempora lauro;
 Muneraque in naves ternos optare juvencos,
 Vinaque, et argenti magnum dat ferre talentum.
 Ipsis praecipuos ductoribus addit honores:
 Victori chlamydem auratam, quam plurima circum 250
 Purpura Maeandro duplici Meliboea cucurrit;
 Intextusque puer frondosa regius Ida
 Veloces jaculo cervos cursuque fatigat,
 Acer, anhelanti similis, quem praepes ab Ida
 Sublimem pedibus rapuit Jovis armiger uncis. 255
 Longaevi palmas nequidquam ad sidera tendunt
 Custodes; saevitque canum latratus in auras.
 At, qui deinde locum tenuit virtute secundum,

235. *Aequora curro*. A poetical construction; the prose would be, per *aequora*. See *A.* 4, 256.—237. *Voti reus*; liable to pay the vow in the sense mentioned, *Ecl.* 5, 80.—240. *Nereïdum*. See *A.* 3, 74. *Phorcus*, Phorcyas, or Phorcyn, a sea-deity, as was *Panopea*.—241. *Portunus*, or Portumnus, the Roman tutelary god of harbours. Through him the ship entered the harbour. See verse 243.—243. Notice *fugit*, present, and *condidit* (*has* hidden), perfect.

246. See verse 111.—247. From *ternos* we infer that *each* of the three ships received three heifers, wine, and a talent.—248. *Magnum talentum* seems to mean simply a mighty talent, without reference to the distinction between the greater and the smaller talent, properly so called. *Dat ferre*. See the same construction, verse 306, and similarly, *donat habere*, verse 262.—250. The victor's special prize was a cloak embroidered with gold (*auratam*), with two waving lines of deep (*plurima*) purple.—251. The *Maeander* is properly a river of Asia Minor, with numerous turnings. *Meliboea*. See p. 141, line 18.—252. The story of Ganymede (see *A.* 1, 55), borne by an eagle from Mount Ida, was vividly woven on the cloak.—255. Virgil is blamed for representing Ganymede as both hunting and in the grasp of the eagle; but such twofold representations were not unknown in ancient art.—258. *Qui—huic*. See *A.* 1, 573.

Levibus huic hamis consertam auroque trilicem Loricam, quam Demoleo detraxerat ipse	260
Victor apud rapidum Simoënta sub Ilío alto, Donat habere viro, decus et tutamen in armis. Vix illam famuli, Phegeus Sagarisque, ferebant	
Multiplicem, connixi humeris: indutus at olim Demoleos cursu palantes Troas agebat.	265
Tertia dona facit geminos ex aere lebetas, Cymbiaque argento perfecta, atque aspera signis. Jamque adeo donati omnes, opibusque superbi,	
Puniceis ibant evincti tempora taeniis; Quum, saevo e scopulo multa vix arte revulsus,	270
Amissis remis, atque ordine debilis uno, Irrisam sine honore ratem Sergestus agebat. Qualis saepe viae deprensus in aggere serpens, Aerea quem obliquum rota transiit, aut gravis ictu	275
Seminecem liquit saxo lacerumque viator; Nequidquam longos fugiens dat corpore tortus, Parte ferox, ardensque oculis, et sibila colla Arduus attollens; pars, vulnere clauda, retentat Nixantem nodis, seque in sua membra plicantem	
Tali remigio navis se tarda movebat;	280
Vela facit tamen, et velis subit ostia plenis. Sergestum Aeneas promisso munere donat, Servatam ob navem laetus, sociosque reductos. Olli serva datur, operum haud ignara Minervae, Oressa genus, Pholoë, geminique sub ubere nati.	285

259. See *A.* 3, 467.—260. *Demoleos* is only known to us from this passage in Virgil.—261. *Ilío alto*: the *o* of *Ilío* is unelided, and short, according to Greek usage.—264. *Multiplicem*, 'consisting of many folds.' This gives a reason for *vix illam famuli ferebant*.—265. The coat-of-mail worn by Demoleos with ease, was almost too heavy for the united strength of two men. So much the greater the glory of Aeneas in vanquishing him.—267. *Aspera signis*, 'carved in relief.'

269. *Taeniis*, pronounce in two syllables. See verse 111.—271. *Ordine*, the row on the side next the rock.—273. He compares the maimed ship to a serpent, over which, lying on the carriage-way (*aggere viae*), a wheel has gone slanting, or which has been wounded by a stone.—274. Construe *gravis ictu*, so that the force may be *gravi ictu*.—276. *Dat tortus* = *facit tortus*.—279. *Nixantem*, 'advancing with effort.' The common reading, *nezantem*, produces a tautology with *pllicantem se*.—281. See verse 221.—284. *Datur*, with *ū* long by the arsis. *Operum haud ignara Minervae*, 'skilled in spinning and embroidery.'—285. *Oressa genus*. Another modification of the accusative of limitation.

Hoc pius Aeneas misso certamine tendit
 Gramineum in campum, quem collibus undique curvis
 Cingebant silvae; mediaque in valle theatri
 Circus erat, quo se multis cum millibus heros
 Consessu medium tulit, extructoque resedit. 290
 Hic, qui forte velint rapido contendere cursu,
 Invitat pretiis animos, et praemia ponit.
 Undique conveniunt Teucri, mixtique Sicani;
 Nisus et Euryalus primi,
 Euryalus, forma insignis, viridique juvena; 295
 Nisus amore pio pueri: quos deinde secutus
 Regius egregia Priami de stirpe Diore:
 Hunc Salius, simul et Patron; quorum alter Acarnan,
 Alter ab Arcadio Tegeaeae sanguine gentis:
 Tum duo Trinacrii juvenes, Helymus Panopesque, 300
 Assueti silvis, comites senioris Acestae:
 Multi praeterea quos fama obscura recondit.
 Aeneas quibus in mediis sic deinde locutus:—
 'Accipite haec animis, laetasque advertite mentes.
 Nemo ex hoc numero mihi non donatus abibit. 305
 Gnosia bina dabo levato lucida ferro
 Spicula, caelatumque argento ferre bipennem;
 Omnibus hic erit unus honos. Tres praemia primi
 Accipient, flavaque caput nectentur oliva.
 Primus equum phaleris insignem victor habeto; 310
 Alter Amazoniam pharetram, plenamque sagittis
 Threiciis, lato quam circumplectitur auro

286. *Misso* = *dimisso* or *finito*, 'being concluded.'—289. *Circus theatri*, a circular space forming a fitting theatre.—290. *Extructo loco*.—291. *Hic*, 'then.'—292. Construe: *animos (eorum) qui*.—294. See *A.* 1, 534. Nisus and Euryalus are the heroes of one of Virgil's finest episodes. See *A.* 9, 176, &c.—297. *Diores*, killed by Turnus. See *A.* 12, 509.—298. *Acarnan*, from Acarnania, a district of Greece, to the south of Epirus.—299. *Tegea* was a town in the south of Arcadia.—300. *Panopesque*. The last syllable elided before *assueti*.

305. Observe this double negative making an affirmative—*nemo non* = *quisque*.—306. *Gnosia*. See p. 140, line 13. Crete was celebrated for its archery. *Dabo ferro*. See verse 248.—308. *Unus* = *idem*.—309. See verse 111. For the poetic construction of passive verbs of dress with the accusative, see Zumpt, § 458.—311. The Amazons, or female warriors, generally regarded as originally inhabitants of the banks of the Thermodon, in Pontus, but whom Virgil seems to consider as Thracian in descent (*Threiciis*; and see *A.* 11, 660), were good archers.—312. The broad belt of gold embroidery fastened the quiver (*circumplectitur*, used deponently) round the shoulder.

Baltus, et tereti subnectit fibula gemma:
 Tertius Argolica hac galea contentus abito.
 Haec ubi dicta, locum capiunt, signoque repente 315
 Corripiant spatia audito, limenque relinquunt,
 Effusi nimbo similes, simul ultima signant.
 Primus abit, longeque ante omnia corpora Nisus
 Emicat, et ventis et fulminis ocior alis.
 Proximus huic, longo sed proximus intervallo, 320
 Insequitur Salius: spatio post deinde relicto
 Tertius Euryalus:
 Euryalumque Helymus sequitur; quo deinde sub ipso
 Ecce! volat, calcemque terit jam calce Diorea,
 Incumbens humero; spatia et si plura supersint, 325
 Transeat elapsus prior, ambiguumve relinquat.
 Jamque fere spatio extremo, fessique, sub ipsam
 Finem adventabant; levi cum sanguine Nisus
 Labitur infelix, caesis ut forte juvenis
 Fusus humum viridesque super madefecerat herbas. 330
 Hic juvenis, jam victor ovals, vestigia presso
 Haud tenuit titubata solo: sed pronus in ipso
 Concidit immundoque fimo, sacroque cruore.
 Non tamen Euryali, non ille oblitus amorum:
 Nam sese opposuit Salio per lubrica surgens; 335
 Ille autem spissa jacuit revolutus arena.
 Emicat Euryalus, et, munere victor amici,
 Prima tenet, plausuque volat fremituque secundo.
 Post Helymus subit, et, nunc tertia palma, Diorea.
 Hic totum caveae consessum ingentis, et ora 340

316. *Limen*, 'the starting-post'; *ultima*, 'the winning-post.' With *ultima* supply *spatia*.—317. *Simul*. So great was their speed, that at one and the same moment they leave the starting-post (*limen*), and mark the furthest point of the road (*ultima*). *Signant*; that is, *animo* or *oculis designant metam*.—318. *Primus abit*, 'gets the start.'—320. The spondaic line seems employed to mark the interval.—323. *Sub ipso* expresses the closest proximity; *sub ipsum* is used only of what immediately follows.—325. These present subjunctives strengthen the probability. 'Is there any distance still remaining? If so, he may, it is certain he will, pass him.' See *A.* 1, 58; 6, 293; 11, 912.

329. *Ut = ubi*: this is an infrequent poetic use.—330. *Fusus sanguis*.—332. *Titubata*, poetically, as if from a deponent verb.—334. Compare *ille* here with *ille*, verse 457. In both passages it emphasises the second particular of the series. *Amores = affectus mutuus*.—336. *Ille Salio*.—337. *Euryalus*, with *us* long by the arsis.—339. See verse 111.—340. *Consessum caveae*, the assemblage in the theatre-like valley. See

Prima patrum, magnis Salius clamoribus implet,
 Ereptumque dolo reddi sibi poscit honorem.
 Tutatur favor Euryalum, lacrimaeque decorae,
 Gravior et pulchro veniens in corpore virtus.
 Adjuvat, et magna proclamat voce Diores, 345
 Qui subiit palmae, frustra ad praemia venit
 Ultima, si primi Salio redduntur honores.
 Tum pater Aeneas: 'Vestra,' inquit, 'munera vobis
 Certa manent, pueri; et palmam movet ordine nemo:
 Me liceat casus miserari insontis amici.' 350
 Sic fatus, tergum Gaetuli immane leonis
 Dat Salio, villis onerosum, atque unguibus aureis.
 Hic Nisus, 'Si tanta,' inquit, 'sunt praemia victis,
 Et de lapsorum miseret; quae munera Niso
 Digna dabis? primam merui qui laude coronam, 355
 Ni me, quae et Salium, Fortuna inimica tulisset.'
 Et simul his dictis faciem ostentabat, et udo
 Turpia membra fimo. Risit pater optimus olli,
 Et clipeum efferri jussit, Didymaonis artes,
 Nuptuni sacro Danaïs de poste refixum. 360
 Hoc juvenem egregium praestanti munere donat.
 Post, ubi confecti cursus, et dona peregit:
 'Nunc, si cui virtus, animusque in pectore praesens,
 Adsit, et evinctis attollat brachia palmis.'
 Sic ait, et geminum pugnae proponit honorem: 365
 Victori velatum auro vittisque juvencum;
 Ensem, atque insignem galeam, solatia victo.
 Nec mora, continuo vastis cum viribus effert
 Ora Dares, magnoque virum se murmure tollit:

verse 287, &c. The *cavea* in theatres was the place where the spectators sat. *Ora prima* indicates the foremost seats, where sat the *patres* (see *A.* 1, 73), according to Roman usage. *Ora prima patrum* = *patrum primas sedes tenantium*.—344. *Veniens*, 'presenting itself'.—346. *Subiit*, has won. There were only three prizes; see verse 308. *Frustra*, as he would then have been fourth.—349. *Ordine*, sc. *constituto*.—351. *Tergum*. See a similar use, *A.* 1, 361. *Gaetuli*. See *A.* 4, 41.—352. *Aureis*, two syllables = *auratis*.—354. *Niso* involves the first person, him who speaks, hence *merui*.—355. *Merui*—*tulisset*. See *A.* 2, 55.—357. *Simul* with the ablative = *cum*, is a poetic usage.—359. Of the artist Didymaon, or the particular exploit to which Virgil here refers, we know nothing. *Artes* = *ars* = *artis opus*.—360. *Danaïs refixum*, taken from the Greeks, and unfastened. *Danaïs*, the *dativus incommodi*.

364. Alluding to the cestus. See verse 69.—366. *Auro vittisque*, *auratis vittis*.

Solus qui Paridem solitus contendere contra; 370
 Idemque ad tumulum, quo maximus occubat Hector,
 Victorem Buten immani corpore, qui se
 Bebrycia veniens Amyci de gente ferebat,
 Perculit, et fulva moribundum extendit arena.
 Talis prima Dares caput altum in proelia tollit, 375
 Ostenditque humeros latos, alternaque jactat
 Brachia protendens, et verberat ictibus auras.
 Quaeritur huic alius: nec quisquam ex agmine tanto
 Audet adire virum, manibusque inducere cestus.
 Ergo alacris, cunctosque putans excedere palma, 380
 Aeneae stetit ante pedes; nec plura moratus,
 Tum laeva taurum cornu tenet, atque ita fatur:
 'Nate dea, si nemo audet se credere pugnae,
 Quae finis standi? quo me decet usque teneri?
 Ducere dona jube.' Cuncti simul ore fremebant 385
 Dardanidae, reddique viro promissa juebant.
 Hic gravis Entellum dictis castigat Acestes,
 Proximus ut viridante toro consederat herbae:
 'Entelle, heroum quondam fortissime frustra,
 Tantane tam patiens nullo certamine tolli 390
 Dona sines? ubi nunc nobis deus ille, magister,
 Nequidquam memoratus, Eryx? ubi fama per omnem
 Trinacriam, et spolia illa tuis pendentia tectis?'
 Ille sub haec: 'Non laudis amor, nec gloria cessit
 Pulsa metu; sed enim gelidus tardante senecta 395
 Sanguis hebet, frigentque effoetae in corpore vires.
 Si mihi, quae quondam fuerat, quaque improbus iste
 Exsultat fidens, si nunc foret illa juvenas;
 Haud equidem pretio inductus, pulchroque juvenco
 Venissem; nec dona moror.' Sic deinde locutus, 400
 In medium geminos immani pondere cestus

370. There is no mention elsewhere of Butes, nor of Paris as a boxer, nor of funeral-games in honour of Hector.—373. *Amycus*, king of the *Bebryces*, a tribe of Bithynia, was celebrated as a boxer. The construction seems to be, *qui veniens Bebrycia ferebat se esse de gente (race) Amyci*.—375. *Prima proelia* = *quae primus initurus erat* = *Dares primus in proelia*.

389. *Frustra*. Since his bravery was now to produce no fruits. Compare *A.* 2, 348.—391. *Deus*, the demigod or hero, Eryx.—392. *Eryx*. See verse 24. Eryx was celebrated as a boxer.—395. *Sed enim*. See *A.* 1, 19; 2, 164. The thought involved here seems to be, *sed non sine causa cunctor, gelidus enim*.—400. *Moror*, magni aestimo.

Projecit, quibus acer Eryx in proelia suetus
 Ferre manum, duroque intendere brachia tergo.
 Obstupuere animi: tantorum ingentia septem
 Terga bouum plumbo insuto ferroque rigeabant. 405
 Ante omnes stupet ipse Dares, longequae recusat:
 Magnanimusque Anchisiades, et pondus, et ipsa
 Huc illuc vinciorum immensa volumina versat.
 Tum senior tales referebat pectore voces:
 'Quid, si quis cestus ipsius et Herculis arma 410
 Vidisset, tristemque hoc ipso in litore pugnam?
 Haec germanus Eryx quondam tuus arma gerebat—
 Sanguine cernis adhuc fractoque infecta cerebro—
 His magnum Alciden contra stetit; his ego suetus,
 Dum melior vires sanguis dabat, aemula neodum 415
 Temporibus geminis canebat sparsa senectus.
 Sed, si nostra Dares haec Troïus arma recusat,
 Idque pio sedet Aeneae, probat auctor Acestes;
 Aequemus pugnas. Erycis tibi terga remitto;
 Solve metus; et tu Trojanos exue cestus.' 420
 Haec fatus, duplicem ex humeris rejecit amictum;
 Et magnos membrorum artus, magna ossa, lacertosque,
 Exiit, atque ingens media consistit arena.
 Tum satus Anchisa cestus pater extulit aequos,
 Et paribus palmas amborum innexuit armis. 425
 Constitit in digitos extemplo arrectus uterque,
 Brachiaque ad superas interritus extulit auras.
 Abduxere retro longe capita ardua ab ictu,
 Immiscentque manus manibus, pugnamque lacessunt;
 Ille pedum melior motu, fretusque iuventa; 430

403. *Tergo* = *corio crudo* or *bovino*.—405. See verse 69.—407. *Anchisiades*, Anchisae filius, Aeneas.—408. *Vinciorum volumina*, 'gauntlets,' consisting of complicated plait-work of thong.—FORBIGER. *Versat* (an instance of zeugma), 'examines,' 'poises'.—409. *Senior*; that is, 'Entellus'.—410. *Cestus et arma ipsius Herculis*. See G. 2, 486.—413. *Sanguine*; that is, *advenarum ab Eryce occisorum*.—415. *Aemula* = *invicta* (*juventuti*).—416. *Canebat*.—418. With *auctor* supply *certaminis hujus*, and see verse 387, &c.—419. *Pugnas*; that is, *arma, cestus*. *Tibi*; the dative of *commodi*. *Terga* = *cestus*. *Remitto*. See A. 4, 436.—420. *Trojanos*; that is, *tuos*.—421. *Duplicem*, 'woven with double thread.' cf. *duplici amiculo circumdatus*, C. Nepos, *Dat.* 3, 2; and Hor. *Ep.* 1, 17, 25.—422. *Lacertosque*; the final *e* is elided before *exiit*.—423. *Exuere*, like our 'to strip,' may be applied either to the garments or the limbs.

426. *Digitos pedum*; this was to give effect to the descending blows. See *arduus*, verse 480.—429. *Lacessunt* = *ineunt* or *movent*,

Hic membris et mole valens, sed tarda trementi.
 Genua labant, vastos quatit aeger anhelitus artus.
 Multa viri nequidquam inter se vulnera jactant,
 Multa cavo lateri ingeminant, et pectore vastos
 Dant sonitus; erratque aures et tempora circum 435
 Crebra manus; duro crepitant sub vulnere malae.
 Stat gravis Entellus, nisuque immotus eodem,
 Corpore tela modo, atque oculis vigilantibus, exit.
 Ille, velut celsam oppugnat qui molibus urbem,
 Aut montana sedet circum castella sub armis, 440
 Nunc hos nunc illos aditus, omnemque pererrat
 Arte locum, et variis assultibus irritus urget.
 Ostendit dextram insurgens Entellus, et alte
 Extulit: ille ictum venientem a vertice velox
 Praevидit, celerique elapsus corpore cessit. 445
 Entellus vires in ventum effudit; et ultro,
 Ipse gravis, graviterque, ad terram pondere vasto
 Concidit: ut quondam cava concidit aut Erymantho,
 Aut Ida in magna, radicibus eruta pinus.
 Consurgunt studiis Teucris et Trinacria pubes: 450
 It clamor coelo; primusque accurrit Acestes,
 Aequaeque ab humo miserans attollit amicum.
 At, non tardatus casu, neque territus, heros
 Acrior ad pugnam redit, ac vim suscitât ira.
 Tum pudor incendit vires, et conscia virtus: 455
 Praecipitemque Daren ardens agit aequore toto,
 Nunc dextra ingeminans ictus, nunc ille sinistra.
 Nec mora, nec requies: quam multa grandine nimbi
 Culminibus crepitant, sic densis ictibus heros

committre incipiunt.—432. *Gēna*; two syllables, pronouncing *u* as *ic*.—
 433. *Nequidquam*, 'indecisive.' *Vulnera*, for *ictus ad vulnera inferenda*.
 —437. Entellus keeps the same position with his feet; he eludes (*exit*,
 a technical term) the blows (*tela*) aimed at him by shifting his body,
 his eye watching every movement of his antagonist.—438. *Exit*. As
 to this technical use of *exeo*, cf. *A.* 11, 750.—439. *Ille*, Dares. *Moles*,
 'warlike engines.'—445. *Cessit*, 'moved from the spot.'—446. *Ultro*,
 as the result of his own movement.—448. *Erymantho*, a mountain in
 the north-west of Arcadia.—449. *Ida*. See *A.* 2, 694.—451. *Coela*
 = *ad coelum*.—456. *Aequore* = *campo*.—457. *Ille*. See verse 334.—
 458. Compare this passage with that of Scott—

'And showered his blows like wintry rain;
 And as firm rock, or castle roof,
 Against the winter shower is proof,' &c.
Lady of the Lake.

Creber utraque manu pulsat versatque Dareta. 460
 Tum pater Aeneas procedere longius iras,
 Et saevire animis Entellum haud passus acerbis;
 Sed finem imposuit pugnae, fessumque Dareta
 Eripuit, mulcens dictis; ac talia fatur:
 'Infelix! quae tanta animum dementia cepit? 465
 Non vires alias, conversaеque numina sentis?
 Cede deo!' Dixitque, et proelia voce diremit.
 Ast illum fidi aequales, genna aegra trahentem,
 Jactantemque utroque caput, crassumque cruorem
 Ore ejectantem, mixtosque in sanguine dentes, 470
 Ducunt ad naves; galeamque ensemque, vocati,
 Accipiunt: palmam Entello taurumque relinquunt.
 Hic victor superans animis, tauroque superbus:
 'Nate dea vosque haec,' inquit, 'cognoscite, Teucri,
 Et mihi quae fuerint juvenili in corpore vires, 475
 Et qua, servetis revocatum a morte Dareta.'
 Dixit, et adversi contra stetit ora juveni,
 Qui donum astabat pugnae; duosque reducta
 Libravit dextra media inter cornua cestus
 Arduus, effractoque illisit in ossa cerebro. 480
 Sternitur, exanimisque tremens procumbit humi bos.
 Ille super tales effundit pectore voces:
 'Hanc tibi, Eryx, meliorem animam pro morte Daretis
 Persolvo: hic victor cestus artemque repono.'
 Protinus Aeneas celeri certare sagitta 485
 Invitat, qui forte velint, et praemia ponit:
 Ingentique manu malum de nave Seresti
 Erigit; et volucrem trajecto in fune columbam,

—460. *Creber*. See A. 2, 627.—466. *Vires alias*, 'other strength'; or, 'his strength different from what it was in the early part of the contest,' as if the *conversa numina* (especially Eryx) had in pity given Entellus supernatural vigour. Hence *Cede deo*. See below, verse 483.—471. *Galeamque*, &c. See verse 367.—472. See verse 111.—473. *Superans animis* = *superbiens*.

478. He drew back his right hand, poised the cestus so as to strike right between the horns, and rising on tiptoe (see verse 426), crashed in skull and brain.—481. Observe the effect of the monosyllabic ending.—483. He felt himself bound to offer something to his divine teacher (verse 391) and protector (verse 466) Eryx; the strife was sacred, and so he offered up the bull as a worthier gift than Dares. And with it, as usual, relinquishing the practice, he devotes to the god the arms of his former accomplishment.

487. *Malum*, not *mālum*.—488. *Trajecto in fune*, 'by a knot,' or 'by

Quo tendant ferrum, malo suspendit ab alto.
 Convenere viri, dejectamque aerea sortem 490
 Accepit galea; et primus clamore secundo
 Hyrtacidae ante omnes exit locus Hippocoöntis;
 Quem modo navali Mnestheus certamine victor
 Consequitur, viridi Mnestheus evinctus oliva.
 Tertius Eurytion, tuus, O clarissime! frater, 495
 Pandare, qui quondam, jussus confundere foedus,
 In medios telum torsisti primus Achivos.
 Extremus galeaque ima subsedit Aestes,
 Ausus et ipse manu juvenum tentare laborem.
 Tum validis flexos incurvant viribus arcus, 500
 Pro se quisque, viri, et depromunt tela pharetris.
 Primaque per coelum, nervo stridente, sagitta
 Hyrtacidae juvenis volucres diverberat auras;
 Et venit, adversique infigitur arbore mali.
 Intremuit malus, timuitque exterrita pennis 505
 Ales, et ingenti sonuerunt omnia plausu.
 Post, acer Mnestheus adducto constitit arcu,
 Alta petens; pariterque oculos telumque tetendit.
 Ast ipsam miserandus avem contingere ferro
 Non valuit; nodos et vincula linea rupit, 510
 Quis innexa pedem malo pendebat ab alto:
 Illa notos atque atra volans in nubila fugit.
 Tum rapidus, jamdudum arcu contenta parato
 Tela tenens, fratrem Eurytion in vota vocavit;
 Jam vacuo laetam coelo speculatus, et, alis 515
 Plaudentem, nigra figit sub nube columbam.

a cord passed round it; that is, the pigeon: others 'passed through' the mast. The more usual phrase is the abl. absol. *trajecto fune*.—492. Hippocoön, thus, was the brother of Nisus. See A. 9, 177.—493. *Victor*: the first three in the boat-race were crowned as victors, verse 269. Mnestheus was the second, verse 258.—494. *Olive*. See verse 111.—496. *Pandarus*, a Lycian auxiliary of the Trojans, celebrated as an archer. The event alluded to by Virgil is told by Homer, *Il.* 4, 86, &c., where we learn that, instigated (*jussus*) by Minerva, he broke a truce then subsisting between the Greeks and Trojans.

500. *Incurvant*, 'bend into an arch' their flexible bows, in order to fasten the string.—501. *Pro se quisque, viri*. The collocation of these words deserves notice and imitation.—507. *Adducto*, the ancient archers drew the string to the breast, not, as the English, to the ear.—511. *Quis*, an old form for *quibus*. For *innexa pedem*, and *innexa crinem* (A. 6, 281), see A. 4, 558.—512. *Notos* = *in ventos*.—513. *Rapidus*,

Decidit exanimis, vitamque relinquit in astra
 Aetheriis, fixamque refert delapsa sagittam.
 Amissa solus palma superabat Aestes:
 Qui tamen aërias telum contendit in auras, 520
 Ostentans artemque pater, arcumque sonantem,
 Hic oculis subitum objicitur, magnoque futurum
 Angurio, monstrum: docuit post exitus ingens;
 Seraque terrifici cecinerunt omina vates.
 Namque, volans liquidis in nubibus, arsit arundo, 525
 Signavitque viam flammis, tenuesque recessit
 Consumpta in ventos: coelo ceu saepe reflexa
 Transcurrunt, crinemque volantia sidera ducunt.
 Attonitis haesere animis, superosque precati
 Trinacrii Teucrique viri: nec maximus omen 530
 Abnuat Aeneas; sed, laetum amplexus Aesten,
 Muneribus cumulat magnis, ac talia fatur:
 'Sume, pater; nam te voluit rex magnus Olympi
 Talibus auspiciis exsortem ducere honorem.
 Ipsius Anchisae longaevi hoc munus habebis, 535
 Cratera impressum signis, quem Thracius olim
 Anchisae genitori in magno munere Cisseus
 Ferre sui dederat monumentum et pignus amoris.'
 Sic fatus, cingit viridanti tempora lauro,
 Et primum ante omnes victorem appellat Aesten, 540
 Nec bonus Eurytion praelato invidit honori,
 Quamvis solus avem coelo dejecit ab alto.
 Proximus ingreditur donis, qui vincula rupit;
 Extremus, volucris qui fixit arundine malum.
 At pater Aeneas, nondum certamine misso, 545
 Custodem, ad sese, comitemque impubis Iuli,

as often, for *rapide*.—517. Life was left behind in the sky, while the dove fell to earth.—519. *Superabat*, supererat. See verse 713.—520. To shew his skill, and the excellence of his bow, he shot up into the air, and his arrow reached the clouds (*nubibus*, verse 525).—521. The position of *pater* shews that his skill was from his experience. *Patēr*, with *ē* long by the *arsis*.—522. This prodigy was probably intended by Virgil to have regard to the burning of the ships, verse 604, &c.; the soothsayers interpreting the omen when it was too late (*sera*) to avert the evil, and the event itself, not they, with all their awe-inspiring power (*terrifici*), had explained the prophetic meaning of the portent.—533. *Olympi*. See *Ecl.* 5, 56.—537. *Cisseus*, king of Thrace (*Thracius*), father of Hecuba, the wife of Priam.—538. *Ferre dederat*. See verses 248, 572.—539. See verse 111.

Epytiden vocat, et fidam sic fatur ad aurem :
 'Vade age, et, Ascanio, si jam puerile paratum
 Agmen habet secum, cursusque instruxit equorum,
 Ducat avo turmas, et sese ostendat in armis, 550
 Dic,' ait. Ipse omnem longo decedere circo
 Infusum populum, et campos jubet esse patentes.
 Incedunt pueri, pariterque ante ora parentum
 Frenatis lucent in equis: quos omnis euntes
 Trinacriae mirata fremit Trojaeque juvenus. 555
 Omnibus in morem tonsa coma pressa corona;
 Cornea bina ferunt praefixa hastilia ferro;
 Pars leves humero pharetras: it pectore summo
 Flexilis obtorti per collum circulus auri.
 Tres equitum numero turmae, ternique vagantur 560
 Ductores; pueri bis seni quemque secuti,
 Agmine partito fulgent, paribusque magistris.
 Una acies juvenum, duxit quam parvus ovantem
 Nomen avi referens Priamus, tua clara, Polite,
 Progenies, auctura Italos; quem Thracius albis 565
 Portat equus bicolor maculis, vestigia primi
 Alba pedis, frontemque ostentans arduus albam.
 Alter Atys, genus unde Atii duxere Latini;
 Parvus Atys, pueroque puer dilectus Iulo.
 Extremus, formaque ante omnes pulcher, Iulus 570
 Sidonio est invectus equo, quem candida Dido
 Esse sui dederat monumentum et pignus amoris.

547. Such guardians of young heroes were common in heroic times, as well as those of Virgil. Homer mentions (*Il.* 17, 323) Periphas, son of Epytus, an attendant of Anchises.—548, &c. *Ascanio, dic ut ducat.*—550. *Avo*, the *dativus commodi*, in *honorem avi*.—551. Aeneas orders the circular space described verse 206, &c., to be cleared.—553, &c. The *ludus Trojae* (verse 600) here described by Virgil was often celebrated by Augustus and succeeding emperors.—556. *In morem*, 'in a uniform manner.' *Tonsa erat corona*, probably of olive. See verse 774; *G.* 3, 21. The meaning of *tonsa* is doubtful; either plucked from the tree, or picked leaves, or clipped into proper shape. This chaplet was worn above the helmet. See verse 673; *A.* 7, 751.—559. A periphrasis for *torques aureus*.—560. There were three leaders, who each headed twelve young horsemen.—562. *Paribus* = *pariter ornatis et armatis*.—564. *Polite*. See *A.* 2, 526, &c.—565. *Auctura Italos*. See verse 117. An old commentator mentions that, according to Cato, Polites founded Politorium, a Latin town.—568. *Atii*. This is said in honour of Augustus, whose mother Atia belonged to the *gens Atia*. Hence, too, from the inter-marriage of the families, Atia being the daughter of Julius Caesar's sister, the ingenious allusion in the next verse, *pueroque puer*.

Cetera Trinacriis pubes senioris Acestae
Fertur equis.

Excipiunt plausu pavidos; gaudentque tuentes 575

Dardanidae, veterumque agnoscunt ora parentum.

Postquam omnem laeti consessum oculosque suorum

Lustravere in equis, signum clamore paratis

Epytides longe dedit, insonuitque flagello.

Olli discurrere pares, atque agmina terni 580

Diductis solvere choris; rursusque vocati

Convertere vias, infestaque tela tulere.

Inde alios ineunt cursus, aliosque recursus,

Adversi spatii: alternosque orbibus orbis

Impediunt, pugnaeque cient simulacra sub armis; 585

Et nunc terga fuga nudant; nunc spicula vertunt

Infensi; facta pariter nunc pace feruntur.

Ut quondam Creta fertur Labyrinthus in alta

Parietibus textum caecis iter, ancipitemque

Mille viis habuisse dolum, qua signa sequendi 590

Falleret indeprensus et irremeabilis error:

Haud alio Teucrûm nati vestigia cursu

Impediunt, texuntque fugas et proelia ludo!

Delphinum similes, qui per maria humida nando

Carpathium Libycumque secant [luduntque per undas].

Hunc morem cursus, atque haec certamina primus 596

Ascanius, Longam muris quum cingeret Albam,

Retulit, et priscos docuit celebrare Latinos,

580. *Pares*, &c. They were first in a line; then they galloped apart (*discurrere*), breaking up (*solvere*) into separate parties (*diductis choris*) of three each (*terni*). At a signal, they stopped, wheeled round, and seemed to commence an attack. Then drawn up in opposite rows (*adversi spatii*), they galloped through each other's ranks, and rode in circular windings, exhibiting a mimic fight with all its evolutions.—581. *Choris* = *turmis*.—587. *Pariter*, 'together,' 'the two parties united' or combined.—588. The *Labyrinth* of Crete was contrived by the artist Daedalus, and concealed in its mazes the Minotaur. See *A. 6, 27*.—589. *Parietibus*, four syllables, the first *i* being pronounced as *y*. *Caecis*, 'intercepting the view,' not allowing one to take in with the eye all the windings.—590. *Sequendi*, the genitive, depending on *signa*, 'the signs of the course to pursue.'—591. *Indeprensus* = *indeprehensibilis*.—594. *Delphinum similes*. See Zumpt, § 411.—595. The island Carpathus lies between Crete and Rhodes, giving name to the adjacent sea. *Luduntque per undas*; that is, *ludentes per undas*. These words are wanting in many of the best manuscripts and editions.—596. Others read *Hunc morem*, *hoc cursus*, &c.—597. *Longam Albam*. See *A. 1, 271*.—598. *Retulit*, 'renewed.' Virgil seems here to use *priscos*

Quo puer ipse modo, secum quo Troia pubes :
 Albani docuere suos : hinc maxima porro 600
 Accepit Roma, et patrium servavit honorem ;
 Trojaque nunc pueri Trojanum dicitur agmen.
 Hac celebrata tenus sancto certamina patri.
 Hic primum Fortuna fidem mutata novavit.
 Dum variis tumulto referunt solemnia ludis, 605
 Irim de coelo misit Saturnia Juno
 Iliacam ad classem, ventosque aspirat eunti,
 Multa movens, necdum antiquum saturata dolorem.
 Illa, viam celerans per mille coloribus arcum,
 Nulli visa, cito decurrit tramite virgo 610
 Conspicit ingentem concursum, et litora lustrat,
 Desertosque videt portus, classemque relictam :
 At procul in sola secretæ Troades acta
 Amisum Anchisen flebant, cunctaeque profundum
 Pontum aspectabant flentes. 'Heu ! tot vada fessis, 615
 Et tantum superesse maris !' vox omnibus una.
 Urbem orant ; taedet pelagi perferre laborem.
 Ergo inter medias sese, haud ignara nocendi,
 Conjicit, et faciemque deæ vestemque reponit.
 Fit Beroë, Tmarii conjux longaeva Dorycli, 620
 Cui genus, et quondam nomen, natiq̃ue fuissent ;
 Ac sic Dardanidum mediam se matribus infert ;
 'O miserae, quas non manus,' inquit, 'Achaïca bello

in the sense of 'ancient ;' but properly the *Prisci Latini* were a people made up of two, the *Prisci* and *Latini*.—599. *Ipsæ*, sc. *celebraverat*.—600. See verse 553.—601. *Honorem* = *ludum in honorem Anchisæ institutum*.—602. *Troja nunc hic cursus* (verse 596) dicitur, *pueri*, &c. *Dicitur* agrees with *agmen Trojanum*, instead of *pueri*, because the latter is the idea to which Virgil would particularly direct attention.—603. *Hac celebrata tenus*. Grammarians call this mode of separating compound words *tnesis* (τμήσις, τίσις). See *A.* 6, 62.

604. *Novare fidem*, to make a new bargain, treacherously to change her former smiles.—605. *Referunt*, 'repay.'—606. *Irim*. See *A.* 4, 701.—607. *Ventosque*, &c. See *A.* 4, 223.—608. *Saturata dolorem*. See *A.* 1, 8, 25. For the construction, see *A.* 4, 558.—609. Juno is the principal personage of the preceding sentence, but in connection with Iris. Then shifting his subject, he indicates this by *illa*, equivalent to, 'but as for her, she,' &c.—613. *Acta* = *ἄκρη*, 'the beach.'—620. If the reading be correct, we must suppose that Beroë, a Trojan woman (*Rhoetia*, verse 646), had married a native of Tmaros, a hill in Epirus. *Fit Beroë, cui*, quippe ei, *fuissent*. The subjunctive expresses the reason why Iris had assumed her form—she was of ancient family.—623. *Miserae, quas traxerit*. For this subjunctive, see *A.* 2, 248.—

Traxerit ad letum, patriae sub moenibus! O gens
Infelix! cui te exitio Fortuna reservat? 625

Septima post Trojae excidium jam vertitur aestas,
Quum freta, quum terras omnes, tot inhospita saxa,
Sideraque emensae ferimur, dum per mare magnum
Italiam sequimur fugientem, et volvimur undis.

Hic Erycis fines fraterni, atque hospes Acestes: 630

Quis prohibet muros jacere, et dare civibus urbem?

O patria, et rapti nequidquam ex hoste Penates!

Nullane jam Trojae dicentur moenia? nusquam

Hectoreos amnes, Xanthum et Simoënta, videbo? 635

Quin agite, et mecum infaustas exurite puppes:

Nam mihi Cassandrae per somnum vatis imago

Ardentes dare visa faces. Hic quaerite Trojam;

Hic domus est, inquit, vobis. Jam tempus agi res,

Nec tantis mora prodigiis. En quatuor arae

Neptuno! Deus ipse faces animumque ministrat. 640

Haec memorans, prima infensum vi corripit ignem,

Sublataque procul dextra connixa coruscat,

Et jacit. Arrectae mentes, stupefactaque corda

Iliadum. Hic una e multis, quae maxima natu,

Pyrgo, tot Priami natorum regia nutrix: 645

'Non Beroë vobis, non haec Rhoeteia, matres,

Est Dorycli conjux; divini signa decoris,

Ardentesque notate oculos; qui spiritus illi,

Qui vultus, vocisque sonus, vel gressus eunti.

Ipsa egomet dudum Beroën digressa reliqui 650

Aegram, indignantem, tali quod sola careret

Munere, nec meritos Anchisae inferret honores.'

Haec effata.

At matres, primo ancipites, oculisque malignis

626. If Virgil is consistent with himself, this leaves but a short time for the stay at Carthage. See *A.* 1, 755, and compare *portat with vertitur*.—628. *Sidera*, 'tempests:' cf. *triste sidus*, *A.* 2, 260. Wagner believes the 'heavenly bodies' to be meant, so far as they serve to guide the navigator.—629. *Fugientem*, 'ever escaping our grasp.' See *A.* 3, 496; 6, 61.—630. See verse 24.—635. *Exurite*. Observe the intensive power of *ex*.—636. *Cassandrae*. See *A.* 2, 246.—639. *Tantis prodigiis*, the vision of Cassandra.

645. *Tot*, &c. See *A.* 2, 501.—646. *Vobis*. See *Ecl.* 8, 6. *Rhoeteia*, from the Trojan promontory Rhoeteum. See verse 620.—649. *Gressus*. In reference to the gait of the deities, see *A.* 1, 405.

654. All that the Trojan dames did at first was with malignant

Ambiguae, spectare rates, miserum inter amorem : 655
 Praesentis terrae fatisque vocantia regna :
 Quum dea se paribus per coelum sustulit alis,
 Ingentemque fuga secuit sub nubibus arcum.
 Tum vero, attonitae monstris, actaeque furore,
 Conclamant, rapiuntque focis penetralibus ignem : 660
 Pars spoliant aras ; frondem, ac virgulta, facesque
 Conjiciunt. Furit immissis Vulcanus habenis
 Transtra per, et remos, et pictas abiete puppes.
 Nuncius Anchisae ad tumulum, cuneosque theatri,
 Incensas perfert naves Eumelus ; et ipsi 665
 Respiciunt atram in nimbo volitare favillam.
 Primus et Ascanius, cursus ut laetus equestres
 Ducebat, sic acer equo turbata petivit
 Castra ; nec exanimes possunt retinere magistri.
 'Quis furor iste novus ? quo nunc, quo tenditis,' inquit, 670
 'Heu ! miserae cives ? non hostem, inimicaque castra
 Argivûm ; vestras spes uritis. En ! ego vester
 Ascanius : ' galeam ante pedes projecit inanem,
 Qua ludo indutus belli simulacra ciebat.
 Accelerat simul Aeneas, simul agmina Teucrûm. 675
 Ast illae diversa metu per litora passim
 Diffugiunt ; silvasque, et sicubi concava furtim
 Saxa, petunt. Piget incepti lucisque ; suosque
 Mutatae agnoscunt, excussaue pectore Juno est.
 Sed non idcirco flammae atque incendia vires 680

glances to gaze on the ships, because they were held in suspense between their desire for an immediate settlement, and their knowledge that, by the decree of the Fates, other realms summoned their race to empire.—655. *Miserum*, 'violently agitating,' 'incessantly tormenting.'—656. *Regna vocantia* (= *ad se invitantia ipsas*) *fatia*, 'summoning them as with the voice of fate ;' that is, by the destiny which the oracles had made known to them.—657. *Paribus* : cf. *A.* 4, 252.—658. *Secuit arcum* ; that is, *secundo aërem effecit arcum*.—662. The idea of throwing the reins loose on the back of horses, thus urging them on to unbridled speed, is transferred here to the unchecked progress of fire, and *A.* 6, 1, to a fleet urged on at utmost speed. *Vulcanus*. See *A.* 2, 311.—663. *Ex abiete*, pronounced *ab-ye-te*, in three syllables.

664. *Cuneos*. The seats of the Roman theatres were formed in rows, like wedges, by the passages which led to them.—667. *Ut—sic*, on the instant, without preparation or change.—669. *Castra*, sc. *nautica*.—670. *Iste*. The pronoun of the second person.—673. *Galeam*. See verse 556.—676. *Diversa metu*. The scattering was the effect of fear.—679. *Excutere deum* (see *A.* 6, 79), is to free from the influence of a

- Indomitas posuere: udo sub robore vivit
 Stuppa, vomens tardum fumum; lentasque carinas
 Est vapor, et toto descendit corpore pestis;
 Nec vires heroum, infusaque flumina prosunt.
 Tum pius Aeneas humeris abscindere vestem, 685
 Auxilioque vocare deos, et tendere palmas:
 'Jupiter omnipotens, si nondum exosus ad unum
 Trojanos, si quid pietas antiqua labores
 Respicit humanos, da flammam evadere classi
 Nunc, Pater, et tenues Teucrûm res eripe leto: 690
 Vel tu, quod superest, infesto fulmine morti,
 Si mereor, demitte, tuâque hic obrue dextrâ.'
 Vix haec ediderat, quum effusis imbris atra
 Tempestas sine more furit, tonitruque tremiscunt
 Ardua terrarum, et campi; ruit aethere toto 695
 Turbidus imber aqua, densisque nigerrimus Austris;
 Implenturque super puppes; semiusta madescent
 Robora; restinctus donec vapor omnis, et omnes,
 Quatuor amissis, servatae a peste carinae.
 At pater Aeneas, casu concussus acerbo, 700
 Nunc huc ingentes, nunc illuc, pectore curas
 Mutabat versans; Siculisne resideret arvis,
 Oblitus fatorum, Italasne capesseret oras.
 Tum senior Nautes, unum Tritonia Pallas
 Quem docuit, multaque insignem reddidit arte, 705
 Haec responsa dabat, vel quae portenderet ira
 Magna deûm, vel quae fatorum posceret ordo.
 Isque his Aenean solatus vocibus inquit:

god, as a horse is freed when he throws his rider. *Juno* = *furor* a *Junone immissus*.—683. *Est*. See *A.* 4, 66.

685. *Abscindere*, the historic infinitive. See Zumpt, § 599.—688. *Pietas*. See *A.* 1, 378; 2, 536.—691. *Quod superest*. Death was the only remaining alternative, after the loss of the ships, and he prays that it may instantly come. After *quod* supply *solum mihi*.—692. *Demitte*, sc. *me*.—694. *Sine more* = *immodice*, 'with unwonted violence'.—697. *Super* = *desuper*, *ἐκ τοῦ ὐψους*: see *G.* 2, 351; or 'to overflowing.' *Semiusta*. See *A.* 3, 578.

702. *Mutabat versans* = *versabat*, 'was vacillating,' 'hesitating' whether to remain in Sicily or proceed to Italy, to which the Fates direct him.—704. *Unum*. See *A.* 1, 15. *Tritonia*. See *A.* 2, 171. The *gens Nautica* had in Rome a charge in the worship of Minerva.—706. *Haec*, 'the following'—referring to verse 709, &c. *Quae*; circa ea *quae*. The subjunctives mark that Nautes foretold the events in

‘Nate dea, quo fata trahunt retrahuntque, sequamur.
 Quidquid erit, superanda omnis fortuna ferendo est. 710
 Est tibi Dardanius divinae stirpis Acestes:
 Hunc cape consiliis socium, et conjunge volentem:
 Huic trade, amissis superant qui navibus, et quos
 Pertaesum magni incepti rerumque tuarum est;
 Longaevosque senes, ac fessas aequore matres, 715
 Et quidquid tecum invalidum, metuensque pericli est,
 Delige; et, his habeant terris, sine, moenia fessi:
 Urbem appellabunt permissis nomine Acestam.’

Talibus incensus dictis senioris amici,
 Tum vero in curas animus diducitur omnes. 720
 Et Nox atra polum, bigis subvecta, tenebat:
 Visa dehinc coelo facies delapsa parentis
 Anchisae subito tales effundere voces:
 ‘Nate, mihi vita quondam, dum vita manebat,
 Care magis; nate, Iliacis exerceite fati; 725
 Imperio Jovis huc venio, qui classibus ignem
 Depulit, et coelo tandem miseratus ab alto est.
 Consiliis pare, quae nunc pulcherrima Nautes
 Dat senior: lectos juvenes, fortissima corda,
 Defer in Italiam. Gens dura, atque aspera culta, 730
 Debellanda tibi Latio est. Ditis tamen ante
 Infernas accede domos, et Averno per alta
 Congressus pete, nate, meos: non me impia namque
 Tartara habent, tristesque umbrae; sed amoena piorum
 Concilia Elysiumque colo. Huc casta Sibylla 735
 Nigrarum multo pecudum te sanguine ducet.
 Tum genus omne tuum, et, quae dentur moenia, disces.

answer to inquiries made at him. Some read *Hic*.—713. *Superant*, supersunt. See verse 519; *A.* 2, 643; *Ecl.* 9, 27.—717. *Habeant sine*. See verse 163.—718. Virgil makes Acestes the eponymous hero of the town of Aegesta, or Segesta, in the north-west of Sicily.

722. *Dehinc*.—731. *Ditis*. See *A.* 4, 702. Helenus had previously enjoined the same thing on Aeneas; but his father was then alive, and the promise now made was an additional inducement to this dread enterprise, which is recorded in the next Book.—732. *Averno*. See p. 141, line 10; *G.* 2, 161; and *A.* 6, 125. *Per alta*, through the deep caverns of.—734. *Tartarus* (*A.* 6, 577, plur. *Tartara*), the abode of impious and wretched shades (but often used to signify the nether world generally), is here contrasted with Elysium, the pleasant scene where pious shades meet in happy companies.—735. *Colo*; the final *o* unelided. *Sibylla*. See *A.* 6, 10.—737. For the fulfilment of this

Jamque vale: torquet medios Nox humida cursus,
 Et me saevus equis Oriens afflavit anhelis.' 740
 Dixerat; et tenues fugit, ceu fumus, in auras.
 Aeneas, 'Quo deinde ruis? quo proripis? inquit,
 Quem fugis? aut quis te nostris complexibus arceat?'
 Haec memorans, cinerem et sopitos suscitât ignes;
 Pergameumque Larem, et canae penetralia Vestae,
 Farre pio, et plena supplex veneratur acerâ. 745
 Extemplo socios, primumque arcessit Acesten;
 Et Jovis imperium, et cari praecepta parentis
 Edocet, et quae nunc animo sententia constet.
 Haud mora consiliis, nec jussa recusat Acestes.
 Transcribunt urbi matres, populumque volentem 750
 Deponunt, animos nil magnae laudis egentes.
 Ipsi transtra novant, flammisque ambesa reponunt
 Robora navigiis; aptant remosque rudentesque;
 Exigui numero, sed bello vivida virtus.
 Interea Aeneas urbem designat aratro, 755
 Sortiturque domos; hoc Ilium, et haec loca Trojam
 Esse jubet. Gaudet regno Trojanus Acestes,
 Indicitque forum, et patribus dat jura vocatis.
 Tum vicina astris Erycino in vertice sedes
 Fundatur Veneri Idaliae; tumuloque sacerdos, 760
 Ac lucus late sacer additur Anchiseo.
 Jamque dies epulata novem gens omnis, et aris

promise, see *A.* 6, 756, &c.—739. *Oriens*. See verse 42. The reader will observe the universality of the belief, that spirits flee at the approach of dawn. So in *Hamlet*, 1, 5, the ghost says—

'Fare thee well at once!
 The glowworm shews the matin to be near.'

—740. *Dixerat*. See *A.* 2, 621. *Tenues*. See *G.* 4, 500.—741. *Proripis*, sc. *te*.—743. *Sopitos*, &c. See a similar expression, *A.* 8, 410, 542.—744. *Larem*; either Anchises worshipped as one of the Lares, or the singular for the plural, the gods taken from Troy.

746, &c. Acestes founds the city mentioned at verse 718.—751. *Animos* in apposition with *populum*, as *virtus* (verse 754) is conjoined with *ipsi exigui*.—753. *Rudentesque* has the last syllable elided before *exigui*.

755. *Aratro*, an ancient Italian usage alluded to *A.* 1, 425.—756. *Ilium*, 'the city'; *Troja*, 'the environs.'—758. Another instance of Virgil's adherence to Roman usages. See *A.* 1, 73. Acestes institutes courts of justice and a senate.—759. The building of the temple to Venus on Mount Eryx is attributed to Aeneas.—760. *Idaliae*. See *A.* 1, 681.

762. The funeral-feast, as was usual, lasted for nine days. See

Factus honos: placidi straverunt aequora venti,
 Creber et aspirans rursus vocat Auster in altum.
 Exoritur procurva ingens per litora fletus: 765
 Complexi inter se noctemque diemque morantur.
 Ipsae jam matres, ipsi, quibus aspera quondam
 Visa maris facies, et non tolerabile numen,
 Ire volunt, omnemque fugae perferre laborem:
 Quos bonus Aeneas dictis solatur amicis, 770
 Et consanguineo lacrimans commendat Acestae.
 Tres Eryci vitulos, et Tempestatibus agnam,
 Caedere deinde jubet, solvique ex ordine funem.
 Ipse, caput tonsae foliis evinctus olivae,
 Stans procul in prora, pateram tenet, extaque salsas 775
 Porricit in fluctus, ac vina liquentia fundit.
 Prosequitur surgens a puppi ventus euntes:
 Certatim socii feriunt mare, et aequora verrunt.
 At Venus interea Neptunum, exercita curis,
 Alloquitur, talesque effundit pectore questus: 780
 'Junonis gravis ira nec exsaturabile pectus
 Cogunt me, Neptune, preces descendere in omnes:
 Quam nec longa dies, pietas nec mitigat ulla;
 Nec Jovis imperio fatisque infracta quiescit.
 Non media de gente Phrygum exedissee nefandis 785
 Urbem odiis satis est, nec poenam traxe per omnem:
 Reliquias Trojae, cineres atque ossa peremtae
 Insequitur. Causas tanti sciat illa furoris.
 Ipse mihi nuper Libycis tu testis in undis,
 Quam molem subito excierit. Maria omnia coelo 790
 Miscuit, Aeoliis nequidquam freta procellis;

verse 64.—764. *Creber* = *validior nec intermissus*: cf. *A.* 3, 530.—772, &c. The rites by which Aeneas hopes to secure the favour of the local and sea deities are here described.—773. *Caedere solvi*. See *Ecl.* 6, 85.—774. *Evinctus caput*; the accusative of limitation. *Tonsae*. See verse 556.—776. *Liquentia*. See *A.* 1, 432.

784. *Infracta* may either be an adjective, 'unbent,' accounting for her not (*nec, et infracta non*) resting; or rather a participle, 'bent,' which would lead to her resting, which she does not do, *nec* negating both. *Infringitur et quiescit*.—785. *Phrygum*—*urbem, Trojam*. See *A.* 2, 68. *Exedissee*, 'to devour,' alluding to the destructiveness of fire.—786. *Traxe* for *traxisse*. See similar contractions, *A.* 1, 201; 4, 606, 682; 11, 118.—788. *Illa*, emphatic. *She* may know—no one else does.—789. For this allusion, see *A.* 1, 34, &c.—790. *Molem* = *ingentes fluctus*.—791. *Nequidquam*, for Neptune had not

- In regnis hoc ausa tuis.
 Per scelus ecce! etiam Trojanis matribus actis
 797. Exussit foede puppes; et classe subegit
 Amissa socios ignotae linquere terrae. 795
 Quod superest, oro, liceat dare tuta per undas
 Vela tibi; liceat Laurentem attingere Thybrim;
 Si concessa peto, si dant ea moenia Parcae.
 Tum Saturnius haec domitor maris edidit alti:
 'Fas omne est, Cytherea, meis te fidere regnis, 800
 Unde genus ducis. Merui quoque: saepe furores
 Compressi, et rabiem tantam coelique marisque.
 Nec minor in terris, Xanthum Simoëntaque testor,
 Aeneae mihi cura tui. Quum Troia Achilles
 Exanimata sequens impingeret agmina muris, 805
 Millia multa daret leto, gemerentque repleti
 Amnes, nec reperire viam, atque evolvere posset
 In mare se Xanthus; Pelidae tunc ego forti
 Congressum Aenean, nec dis nec viribus aequis,
 Nube cava rapui: cuperem quum vertere ab imo, 810
 Structa meis manibus, perjurae moenia Trojae.
 Nunc quoque mens eadem perstat mihi: pelle timorem;
 Tutus, quos optas, portus accedet Averni.
 Unus erit tantum, amissum quem gurgite quaeret;
 Unum pro multis dabitur caput.' 815
 His ubi laeta deo permulsit pectora dictis,
 Jungit equos auro genitor, spumantiaque addit
 Frena feris, manibusque omnes effundit habenas.
 Caeruleo per summa levis volat aequora curru.

hesitated to allay the violent winds.—796. *Quod superest*, sc. *classis*. *Liceat Aeneae dare*, &c.—797. *Tibi* seems here to mean, 'as far as thou art concerned.' See Zumpt, § 422. *Thybrim*. See *A.* 2, 781. It has the epithet *Laurentem*, because it bounded the territories belonging to the town Laurentum, which stood on the sea-coast, south of its mouth.—798. *Ea moenia*, sc. *ibi ad Thybrim condenda*.

799. *Saturnius*. See *A.* 1, 23.—800. *Cytherea*. For this name, and the subsequent allusion, *unde*, &c., see *A.* 1, 257.—804. *Mihi erat Cura*, &c. The allusion here is to incidents in the Trojan war as described by Homer, though Virgil does not follow the same order of events. *Tui*; compare *meus Aeneas*, *A.* 1, 231.—808. *Pelidae*, Peleus' son—Achilles.—810. *Quum*, &c. Neptune is described, *A.* 2, 610, as one of the most active of the gods in the destruction of Troy.—811. *Perjurae*. See *A.* 4, 542.—812. *Mens*, good-will towards Aeneas.—813. *Averni*. See verse 732.—814. *Unus*. Palinurus. See verse 838, &c.—817. *Auro*, aureo jugo.—819. See a similar passage, *A.* 1, 155.—

Sensit, et ipse ratem nocturnis rexit in undis,
 Multa gemens, casuque animum concussus amici,
 'O nimium coelo et pelago confise sereno, 870
 Nudus in ignota, Palinure, jacebis arena!'

—869. *Multa gemens.* See *Ecl.* 3, 8.—871. *Nudus, insepultus.* The ancients regarded such a fate with religious horror. See *A.* 1, 92; and 6, 325.

LIBER VI.

AENEAS arrives in Italy, 1-9. He visits the temple of Apollo and Diana at Cumae, in order to consult the Sibyl, 10-37. By her orders, Aeneas sacrifices and prays, 38-76. The Sibyl utters the divine response, 77-101. Aeneas entreats permission to visit his father in the regions of the dead; the Sibyl's reply, 102-155. Aeneas returns to his fleet, and finds that one of his followers has been drowned, 156-174. The funeral rites, during the preparations for which Aeneas secures the golden branch entitling him to descend to the shades below, 175-236. Aeneas enters the cave conducting to the infernal regions, 237-263. Invocation to the infernal deities, 264-267. The confines, 268-272. The porch and the threshold, 273-294. The infernal rivers, the shades of the unburied, and the ferryman Charon, 295-336. Interview with Palinurus, 337-382. Interview with Charon, who at last ferries them across, 383-417. On the other side, Cerberus, 418-425. Shades of infants, of men falsely condemned, and of suicides, 426-439. The plains of woe, in which there are sequestered retreats for those who have died of love, 440-449. Aeneas vainly excuses himself to Dido, 450-476. The region of warriors, 477-493. Interview with Deiphobus, 494-534. They proceed, and have a distant view of Tartarus, the punishments of which are explained by the Sibyl, 535-627. Depositing the golden branch at the threshold of Pluto's palace, Aeneas enters Elysium, 628-639. Account of its occupants and their employments, 640-665. Led by Musaeus, they find Anchises holding a muster of his future race, 666-683. Anchises welcomes his son, and explains to him the process by which the spirits of future men are fitted for their destinies on earth, 684-751. He also points out to him his descendants, enumerates their coming glories, and prepares him for the difficulties awaiting him, 752-892. Aeneas is dismissed through Horn-gate, 893-900.

Sic fatur lacrimans, classique immittit habenas,
 Et tandem Euboïcis Cumarum allabitur oris.

1. *Sic fatur.* Referring to his lament over the pilot Palinurus, drowned, as narrated at the close of the Fifth Book. *Immittit habenas.* See *A.* 5, 662.—2. *Euboïcis.* Cumae was colonised from Chalcis, in

Obvertunt pelago proras: tum dente tenaci
 Ancora fundabat naves, et litora curvae
 Praetextunt puppes. Juvenum manus emicat ardens 5
 Litus in Hesperium; quaerit pars semina flammae,
 Abstrusa in venis silicis; pars densa ferarum
 Tecta rapit silvas; inventaque flumina monstrat.
 At pius Aeneas arces, quibus altus Apollo
 Praesidet, horrendaeque procul secreta Sibyllae, 10
 Antrum immane, petit: magnam cui mentem animumque
 Delius inspirat vates, aperitque futura.
 Jam subeunt Triviae lucos, atque aurea tecta.
 Daedalus, ut fama est, fugiens Minoia regna,
 Praepetibus pennis ausus se credere coelo, 15
 Insuetum per iter gelidas enavit ad Arctos,
 Chalcidicaque levis tandem super astitit arce.
 Redditus his primum terris, tibi, Phoebe, sacra vit
 Remigium alarum, posuitque immania templa.
 In foribus letum Androgei: tum pendere poenas 20
 Cecropidae jussi—miserum!—septena quotannis
 Corpora natorum; stat ductis sortibus urna.
 Contra, elata mari, respondet Gnosia tellus:

Euboea, a Grecian island opposite Boeotia and Attica. *Cumaeum*. See p. 141, verse 26.—3. *Tum*, &c. See verse 902.—5. *Praetextunt*. See *Ecl.* 7, 12.—6. *Hesperium*, Italicum. See *A.* 1, 530. *Semina flammae*. Compare the Homeric, *ερίκη ρεύει*.—8. *Rapit*, rapide lustrat.—9, &c. The temple of Apollo was situated on a height (*arces*; see *A.* 2, 322), and in the side of the rock, within sight (*procul*; see *Ecl.* 6, 17), was the Sibyl's lonely haunt (*secreta*).—10. *Sibyllae*. A prophetess near Cumae.—11. *Cui*. See verse 473.—12. *Delius vates*, Apollo. See p. 140, line 7.—13. *Triviae*. See *A.* 4, 609.

14, &c. *Daedalus*, with his son *Icarus* (verse 31), on wings framed by himself fled from the Labyrinth (see *A.* 5, 588) in Crete, governed by Minos (*Minoia regna*), because Minos was enraged at him for conducting by a clew (*filo*, verse 30), through the mazes, Theseus, whom the Cretan princess (*reginae*, verse 28), Ariadne, loved.—17. *Chalcidicaque*. See verse 2.—18. *Redditus his terris*; *redditus* in hoc loco *terris*.—19. *Remigium alarum*. See *A.* 1, 301.—20. The workmanship of Daedalus, on the doors of the temple built by him, is described. Androgeos, son of Minos, had been slain by the Athenians (*Cecropidae*). Minos, victorious in war, demanded, as an annual tribute, seven young men and seven young women, to be devoured by the Minotaur. On one occasion, Theseus, chosen by lot, like the rest, was sent. The death of Androgeos, and the subsequent punishment of the Athenians, occupies one of the folding-doors. The work was in raised metal.—22. The perfect participle marks that the moment chosen for the picture is after the lots have been drawn.—23. *Contra*, on the

Hic crudelis amor tauri, suppositaque furto
 Pasiphaë, mixtumque genus, prolesque biformis 25
 Minotaurus inest, Veneris monumenta nefandæ:
 Hic labor ille domus, et inextricabilis error;
 Magnum reginae sed enim miseratus amorem
 Daedalus, ipse dolos tecti ambagesque resolvit,
 Caeca regens filo vestigia. Tu quoque magnam 30
 Partem opere in tanto, sineret dolor, Icare, haberes.
 Bis conatus erat casus effingere in auro:
 Bis patriae cecidere manus. Quin protenus omnia
 Perlegerent oculis; ni jam præmissus Achates
 Affret, atque una Phoebi Triviaeque sacerdos, 35
 Deïphobe Glauci, fatur quæ talia regi:
 'Non hoc ista sibi tempus spectacula poscit;
 Nunç grege de intacto septem mactare juvencos
 Præstiterit, totidem lectas de more bidentes.'
 Talibus affata Aeneam—nec sacra morantur 40
 Jussa viri—Teucros vocat alta in templa sacerdos.
 Excisum Euboicae latus ingens rupis in antrum:
 Quo lati ducunt aditus centum, ostia centum;
 Unde ruunt totidem voces, responsa Sibyllæ.
 Ventum erat ad limen, quum virgo, 'Poscere fata 45
 Tempus,' ait: 'Deus, ecce! Deus.' Cui, talia fanti
 Ante fores, subito non vultus, non color unus,
 Non comtae mansere comæ; sed pectus anhelum,
 Et rabie fera corda tument; majorque videri,
 Nec mortale sonans; afflata est numine quando 50
 Jam propiore dei. 'Cessas in vota precesque,

opposite door. *Respondet*, forms a corresponding picture. *Gnosia*. See p. 140, line 13.—27. *Domus*. The labyrinth.—28. *Sed enim*. See A. 1, 19; 2, 164; 5, 395. *Sed non omnino inextricabilis, enim*.—31. *Si sineret*. *Icarus* was drowned in his flight.—33. *Omnia*. Pronounce as two syllables, *omnya*.—34. *Perlegerent*. This tense indicates an unfinished desire: they wished to survey the whole marvels of art (and would have done it), had not, &c.—36. The sea-god Glaucus was deemed to have prophetic powers.—39. *Præstiterit*. Prophetic certainty is here indicated by the future perfect. A sacrifice shall be found, when all is done, to have been a better employment than gazing on sights. *Bidentes*. See A. 4, 57.

41. *Templa*. Is this the sacred cave described immediately, or the temple of Apollo, with which the cave hewn out of the adjoining rock communicated? Probably it means the whole of the ground within the sacred enclosure.—46. *Deus adest mihi*.—47. *Unus*, idem atque antea.—50. *Mortale sonans*. See a similar construction,

Tros,' ait, 'Aenea? cessas? neque enim ante dehiscant
 Attonitae magna ora domus.' Et, talia fata,
 Contigit. Gelidus Teucris per dura cucurrit
 Ossa tremor, funditque preces rex pectore ab imo: 55
 'Phoebe, graves Trojae semper miserata labores,
 Dardana qui Paridis direxti tela manusque
 Corpus in Aeacidae; magnas obeuntia terras
 Tot maria intravi, duce te, penitusque repostas
 Massylûm gentes, praetentaque Syrtibus arva; 60
 Jam tandem Italiae fugientis prendimus oras.
 Hac Trojana tenuis fuerit Fortuna secuta.
 Vos quoque Pergameae jam fas est parcere genti,
 Dique deaeque omnes, quibus obstitit Ilium, et ingens
 Gloria Dardaniae. Tuque, O sanctissima vates! 65
 Praescia venturi, da—non indebita posco
 Regna meis fatiis—Latio considerare Teucros,
 Errantesque deos, agitataque numina Trojae.
 Tum Phoebo et Triviae solido de marmore templum
 Institutam, festosque dies de nomine Phoebi. 70
 Te quoque magna manent regna penetralia nostris:
 Hic ego namque tuas sortes, arcanaque fata
 Dicta meae genti, ponam, lectosque sacrabo,
 Alma, viros. Foliis tantum ne carmina manda,
 Ne turbata volent rapidis ludibria ventis: 75
 Ipsa canas, oro.' Finem dedit ore loquendi.
 At, Phoebi nondum patiens, immanis in antro

Ecl. 3, 8; Zumpt, § 383.—52. *Dehiscant*.—53. *Attonitae domus* refers to the cave, which felt the dread presence of the god. See *A.* 7, 580.

56. Phoebus is generally represented as friendly to Troy.—57. Achilles (*Aeacides*; see *A.* 1, 99) was, according to the legends, slain with an arrow by Paris. Phoebus presided over archery.—60. *Massylûm*. See *A.* 4, 132. *Syrtibus*. See *A.* 1, 111; 4, 41. Its case may be determined by *A.* 3, 692.—61. *Fugientis*. See *A.* 5, 629.—62. *Hac tenuis*. See *A.* 5, 603. *Fuerit secuta*. This perfect subjunctive expresses a strong wish. 'May the adverse fortune of Troy have followed us thus far—may its influence be now finished.'—64. He addresses such deities as Juno and Minerva, who had been hostile to Troy.—68. Virgil alludes here to the temple of Apollo, with whose worship that of Diana was generally associated, built by Augustus on the Palatine Hill, and to the *ludi Apollinares* (*festosque*).—71. In the temple of Apollo, Augustus placed the Sibylline verses collected by him.—73. *Lectosque viros*. The *Quindecimviri*, who had the charge of the Sibylline books.—74. *Foliis*, &c. See *A.* 3, 441, &c.

Bacchatur vates, magnum si pectore possit
 Excussisse deum: tanto magis ille fatigat
 Os ravidum, fera corda domans, fingitque premendo. 80
 Ostia jamque domus patuere ingentia centum
 Sponte sua, vatisque ferunt responsa per auras:
 'O tandem magnis pelagi defuncte periclis!—
 Sed terrae graviora manent—in regna Lavini
 Dardanidae venient; mitte hanc de pectore curam; 85
 Sed non et venisse volent. Bella, horrida bella,
 Et Thybrim multo spumantem sanguine cerno.
 Non Simois tibi, nec Xanthus, nec Dorica castra
 Defuerint; alius Latio jam partus Achilles,
 Natus et ipse dea; nec, Teucris addita, Juno 90
 Usquam aberit: quum tu supplex, in rebus egenis,
 Quas gentes Italum, aut quas non oraveris urbes!
 Causa mali tanti conjux iterum hospita Teucris,
 Externique iterum thalami.
 Tu ne cede malis; sed contra audentior ito, 95
 Quam tua te Fortuna sinet. Via prima salutis,
 Quod minime reris, Graia pandetur ab urbe.'
 Talibus ex adyto dictis Cumaea Sibylla
 Horrendas canit ambages, antroque remugit,
 Obscuris vera involvens: ea frena furenti 100
 Concutit, et stimulos sub pectore vertit Apollo.
 Ut primum cessit furor, et rabida ora quierunt,
 Incipit Aeneas heros: 'Non ulla laborum,

78. *Magnum*, &c. See *A.* 5, 679.—79. *Excussisse*. For this use of the perfect instead of the present infinitive, indicating perhaps an earnest desire to do it speedily, see Zumpt, § 590.—84. *Terrae*, genitive governed by *pericula*, inferred from the previous verse. *Lavini*. See p. 61, line 8.—86. Construe: *sed et volent non venisse*.—88. She prophesies events similar to what had happened at Troy. See *A.* 2, 27; 5, 803.—89. *Defuerint*. Looking to the close of the contest, the future perfect is appositely used. Compare with the following *usquam aberit*. *Alius Achilles*. Turnus, the future enemy of Aeneas, born of the nymph Venilia (*dea*; see *A.* 10, 76).—90. For Juno's watchful hatred (*addita*) to the Trojans, see *A.* 1, 19, &c.—91. *Quum*, quo tempore.—92. Alluding to the applications for assistance made by Aeneas to Evander and others, recorded in the Eighth and subsequent Books.—93. *Iterum*. As Helen was the cause of Troy's destruction, so shall Lavinia, a foreign (*hospita*) bride, be the cause of war.—96. *Quam*, 'as far as;' or, with a nobler meaning, increase in boldness, so as to rise above the opposition of fortune.—97. *Graia*. Pallanteum, the city of the Greek Evander. See *A.* 8, 97, &c.

100. *Ea*; talia ut obscuris vera involvant.

O virgo, nova mi facies inopinave surgit;
 Omnia praecepi, atque animo mecum ante peregi. 105
 Unum oro; quando hic inferni janua regis
 Dicitur, et tenebrosa palus Acheronte refuso;
 Ire ad conspectum cari genitoris, et ora,
 Contingat: doceas iter, et sacra ostia pandas.
 Illum ego, per flammās, et mille sequentia tela, 110
 Eripui his humeris, medioque ex hoste recepi:
 Ille, meum comitatus iter, maria omnia mecum,
 Atque omnes pelagique minas coelique ferebat,
 Invalidus, vires ultra sortemque senectae.
 Quin, ut te supplex peterem, et tua limina adirem, 115
 Idem orans mandata dabat. Gnatique patrisque,
 Alma, precor, miserere:—potes namque omnia; nec te
 Nequidquam lucis Hecate praefecit Avernis;—
 Si potuit Manes arcessere conjugis Orpheus,
 Threïcia fretus cithara, fidibusque canoris; 120
 Si fratrem Pollux alterna morte redemit,
 Itque reditque viam toties—Quid Thesea magnum,
 Quid memorem Alciden?—et mi genus ab Jove summo.
 Talibus orabat dictis, arasque tenebat;
 Quum sic orsa loqui vates: Sate sanguine divum, 125
 Tros Anchisiada, facilis descensus Averno;
 Noctes atque dies patet atri janua Ditis:
 Sed revocare gradum, superasque evadere ad auras,
 Hoc opus, hic labor est. Pauci, quos aequus amavit
 Jupiter, aut ardens evexit ad aethera virtus, 130
 Dis geniti, potuere. Tenent media omnia silvae,
 Cocytusque sinu labens circumvenit atro.
 Quod si tantus amor menti, si tanta cupido est,
 Bis Stygios innare lacus, bis nigra videre

107. *Acheronte refuso.* See verse 295.—110, &c. See close of *A.* 2 and *A.* 3.—116. *Mandata.* See *A.* 5, 731, &c.—119. *Orpheus.* For this legend of the Thracian Orpheus, see *G.* 4, 467, &c.—121. Pollux and Castor were immortal and mortal on alternate days.—122. For *Theseus* and *Alcides*, Hercules, see verse 392, &c.—123. *Et mi*, 'I, too, am descended from the gods—ay, from Jupiter, the supreme.'

126. *Anchisiada*, with the final *a* long by the arsis. See *A.* 5, 407. *Averno*, in *Avernum*, a rare construction. Some read *Averni*; but *Averno* may be the ablative, equivalent to *Averna per alta*, *A.* 5, 732.—132. *Cocytus.* See verse 295.—134. *Bis*, once now, and a second time after death. *Stygios.* See verse 295. Mark the construction of *cupido* with *innare*.

Tartara, et insano juvat indulgere labori; 135
 Accipe, quae peragenda prius. Latet arbore opaca
 Aureus et foliis et lento vimine ramus,
 Junoni infernae dictus sacer: hunc tegit omnis
 Lucus, et obscuris claudunt convallibus umbrae.
 Sed non ante datur telluris operta subire, 140
 Auricomos quam quis decerpserit arbore fetus.
 Hoc sibi pulchra suum ferri Proserpina munus
 Instituit. Primo avulso, non deficit alter
 Aureus; et simili frondescit virga metallo.
 Ergo alte vestiga oculis, et rite repertum 145
 Carpe manu; namque ipse volens facilisque sequetur,
 Si te fata vocant: aliter, non viribus ullis
 Vincere, nec duro poteris convellere ferro.
 Praeterea, jacet exanimum tibi corpus amici—
 Heu! nescis—totamque incestat funere classem; 150
 Dum consulta petis, nostroque in limine pendes.
 Sedibus hunc refer ante suis, et conde sepulcro.
 Duc nigras pecudes: ea prima piacula sunt.
 Sic demum lucos Stygis et regna invia vivis,
 Aspicias.' Dixit, pressoque obmutuit ore. 155
 Aeneas moesto defixus lumina vultu
 Ingreditur, linquens antrum; caecosque volutat
 Eventus animo secum. Cui fidus Achates
 It comes, et paribus curis vestigia figit.
 Multa inter sese vario sermone serebant; 160
 Quem socium exanimem vates, quod corpus humandum
 Diceret. Atque illi Misenum in litore sicco,
 Ut venere, vident indigna morte peremptum;
 Misenum Aeoliden, quo non praestantior alter
 Aere ciere viros, Martemque accendere cantu. 165

135. *Tartara*. See *A.* 5, 734.—138. *Junoni infernae*, Proserpine or Hecate. See *A.* 4, 510; and for a similar expression applied to Pluto, *A.* 4, 638.—146. *Manu*. No violence was to be used.—149. *Tibi*, the dative *incommodi*.—152. By burying him, enable him to reach the proper home of the dead. That both ideas are involved in *sedibus suis*, see verses 328 and 371.—153. Verifying the words of Anchises, *A.* 5, 736. See also *A.* 5, 97.

156. *Defixus lumina*. The accusative of limitation. See *A.* 4, 558.—159. *Figere vestigia* seems to be nearly synonymous with *premere vestigia*, verses 197, 331, and to indicate the slow, heavy walk of anxiety or watchfulness.—164. A Trojan of the name of *Aeolus* is mentioned, *A.* 12, 542.—165. *Aere*, aerea tuba. *Martem*. See *A.* 2, 311.

Hectoris hic magni fuerat comes; Hectora circum
 Et lituo pugnas insignis obibat et hasta:
 Postquam illum vita victor spoliavit Achilles,
 Dardanio Aeneae sese fortissimus heros
 Addiderat socium, non inferiora secutus. 170
 Sed tum, forte cava dum personat aequora concha,
 Demens, et cantu vocat in certamina divos,
 Aemulus exceptum Triton—si credere dignum est—
 Inter saxa virum spumosa immerserat unda.
 Ergo omnes magno circum clamore fremebant, 175
 Praecipue pius Aeneas. Tum jussa Sibyllae,
 Haud mora, festinant flentes, aramque sepulcri
 Congerere arboribus, coeloque educere certant.
 Itur in antiquam silvam, stabula alta ferarum:
 Procumbunt piceae: sonat icta securibus ilex; 180
 Fraxineaeque trabes, cuneis et fissile robur
 Scinditur; advolvunt ingentes montibus ornos.
 Nec non Aeneas opera inter talia primus
 Hortatur socios, paribusque accingitur armis.
 Atque haec ipse suo tristi cum corde volutat, 185
 Aspectans silvam immensam, et sic forte precatur:
 ‘Si nunc se nobis ille aureus arbore ramus
 Ostendat nemore in tanto! quando omnia vere
 Heu! nimium de te vates, Misene, locuta est.’
 Vix ea fatus erat, geminae quum forte columbae 190
 Ipsa sub ora viri coelo venere volantes,
 Et viridi sedere solo. Tum maximus heros
 Maternas agnoscit aves, laetusque precatur:
 ‘Este duces, O! si qua via est, cursumque per auras

170. *Inferiora*. Referring to Aeneas as not inferior to Hector. See *A.* 11, 289.—171. As the contest was with Triton (see *A.* 1, 144), Virgil appropriately equips Misenus with Triton's own instrument the *concha*, for a description of which, see Ovid, *Met.* 1, 333, &c.—174. *Immerserat*, a change of tense, from the poet's mind shifting the point of time. This is not uncommon. See verses 339, 524; and another instance, *Ecl.* 7, 6.—175. *Fremebant* (compared with *vident*, verse 163) seems to lead us to the conclusion, that Aeneas found them mourning. If so, *fremuit* is necessary as the verb to *Aeneas*.—177. *Haud mora est. Aram sepulchri*; alluding to the altar-like shape of the funeral pile.—184. *Paribus* (similar) *armis*; that is, *securibus*. *Accingitur*. See *A.* 1, 210. Besides, it has here the force of the Greek middle voice (= *se accingit*).—186. *Forte*. Others read *vocet*.—187. *Si ostendat*. A prayer. See *A.* 8, 560.—188. *Quando*, &c. From the Sibyl's truth in one particular, Aeneas infers her truth in the other.—193. *Maternas aves*. The dove

Dirigite in lucos, ubi pinguem dives opacat 196
 Ramus humum. Tuque O! dubiis ne defice rebus,
 Diva parens.' Sic effatus, vestigia pressit,
 Observans, quae signa ferant, quo tendere pergant.
 Pascentes illae tantum prodire volando,
 Quantum acie possent oculi servare sequentum. 200
 Inde, ubi venere ad fauces grave olentis Avernī,
 Tollunt se celeres, liquidumque per aëra lapsae,
 Sedibus optatis gemina super arbore sidunt,
 Discolor unde auri per ramos aura refulsit.
 Quale solet silvis brumali frigore viscum 205
 Fronde virere nova, quod non sua seminat arbos,
 Et croceo fetu teretes circumdare truncos:
 Talis erat species auri frondentis opaca
 Illice; sic leni crepitabat bractea vento.
 Corripit Aeneas extemplo, avidusque refringit 210
 Cunctantem, et vatis portat sub tecta Sibyllae.
 Nec minus interea Misenum in litore Teucri
 Flebant, et cineri ingrato suprema ferebant.
 Principio pinguem taedis et robore secto
 Ingentem struxere pyram, cui frondibus atris 215
 Intexunt latera, et ferales ante cupressos
 Constitunt, decorantque super fulgentibus armis.
 Pars calidos latices, et aëna undantia flammis
 Expediunt, corpusque lavant frigentis et unguunt.
 Fit gemitus. Tum membra toro defleta reponunt, 220
 Purpureasque super vestes, velamina nota,
 Conjiciunt: pars ingenti subiere feretro,

was sacred to his mother Venus.—197. *Pressit*. See verse 159.—
 199. *Prodire*. The historical infinitive. See Zumpt, § 599. The doves
 alternately flew and fed, so that Aeneas could follow their movements.
 —200. *Possent*. The subjunctive marks the intention of the doves.—
 203. *Gemina*, as presenting the natural tree and the golden branch.
 Others read *geminus*.—205. Virgil compares the gleam of the gold on
 the green tree to the appearance of the mistletoe, a parasitical plant
 which flowers in winter.—211. Looking at verse 146, we must under-
 stand *cunctantem* to mean, that to the eagerness of Aeneas (*avidus*) it
 seemed to hesitate.

212. Here Virgil describes Roman funeral rites. See 4, 1, 73.—
 214. Construe *pinguem* with *taedis*, and *ingentem* (indicating the rank
 of the deceased) with *robore secto*, as in *A.* 4, 505. The body of the pile
 was composed of fagots; the sides were interwoven with black-leaved
 branches. In front of the pile, cypress trunks were placed, bearing
 the arms of the dead hero.

- Triste ministerium, et subjectam more parentum
 Aversi tenere faciem. Congesta cremantur
 Turea dona, dapes, fuso crateres olivo. 225
 Postquam collapsi cineres, et flamma quievit;
 Reliquias vino, et bibulam lavere favillam,
 Ossaque lecta cado textit Corynaeus aëno.
 Idem ter socios pura circumtulit unda,
 Spargens rore levi, et ramo felicis olivae, 230
 Lustravitque viros, dixitque novissima verba.
 At pius Aeneas ingenti mole sepulcrum
 Imponit, suaque arma viro, remumque, tubamque,
 Monte sub aërio, qui nunc Misēnus ab illo
 Dicitur, aeternumque tenet per saecula nomen. 235
 His actis, propere exsequitur praecepta Sibyllae.
 Spelunca alta fuit, vastoque immanis hiatu,
 Scrupea, tuta lacu nigro, nemorumque tenebris,
 Quam super haud ullae poterant impune volantes
 Tendere iter pennis: talis sese halitus atris 240
 Faucibus effundens supera ad convexa ferebat:
 [Unde locum Graii dixerunt nomine Aornon].
 Quatuor hic primum nigrantes terga juvencos
 Constituit, frontique invergit vina sacerdos;
 Et, summas carpens media inter cornua setas, 245
 Ignibus imponit sacris, libamina prima,
 Voce vocans Hecaten, Coeloque Ereboque potentem.
 Supponunt alii cultros, tepidumque cruorem
 Suscipiunt pateris. Ipse atri velleris agnam

223. Those who applied the torch, to indicate reluctance, turned away their heads (*more parentum*), either 'as near relations do,' or 'following the usage of their ancestors.'—228. *Corynaeus* is mentioned again, in *A.* 9, 571.—229. *Socios circumtulit unda*, the same as *unda* circum socios tulit.—230. *Rore*. See *G.* 4, 431. *Felicis*. See *Ecl.* 5, 36, for the opposite, *infelix*, which is also applied, *G.* 2, 314, to the barren wild-olive.—231. *Novissima verba*. See *A.* 4, 650.—235. *Aeternumque*. The promontory *Misenus*, in Campania, still bears the name *Miseno*.

236. *Præcepta*. See verse 153.—237. Virgil now shifts the scene northwards to a cavern on the steep banks of Lake Avernus (*tuta lacu*). This lake was said to have derived its name from the noisome vapours (*græce olentis*, verse 201) that arose from it, destroying any birds that chanced to fly over it. It is now pure and wholesome. See *G.* 2, 161.—242. This verse is universally and justly regarded as spurious.—247. *Hecaten*, &c. See *A.* 4, 510.—248. *Supponunt*. Victims offered to the infernal gods were slain by having their throats cut from below,

- Aeneas matri Eumenidum, magnaëque sorori, 250
 Ense ferit, sterilemque tibi, Proserpina, vaccam.
 Tum Stygio regi nocturnas inchoat aras,
 Et solida imponit taurorum viscera flammis,
 Pingue super oleum infundens ardentibus extis.
 Ecce autem, primi sub lumina solis et ortus, 255
 Sub pedibus mugire solum, et juga coepta moveri
 Silvarum, visaeque canes ululare per umbram,
 Adventante dea. 'Procul, O! procul este, profani,'
 Conclamat vates, 'totoque absistite luco:
 Tuque invade viam, vaginaque eripe ferrum: 260
 Nunc animis opus, Aenea, nunc pectore firmo.'
 Tantum effata, furens antro se immisit aperto:
 Ille ducem haud timidis vadentem passibus aequat.
 Di, quibus imperium est animarum, Umbraeque
 silentes,
 Et Chaos, et Phlegethon, loca nocte tacentia lata, 265
 Sit mihi fas audita loqui: sit, numine vestro,
 Pandere res alta terra et caligine mersas.
 Ibant obscuri sola sub nocte per umbram,
 Perque domos Ditis vacuas, et inania regna:
 Quale per incertam Lunam sub luce maligna 270
 Est iter in silvis, ubi coelum condidit umbra
 Jupiter, et rebus nox abstulit atra colorem.
 Vestibulum ante ipsum, primisque in faucibus Orci,
 Luctus et ultrices posuere cubilia Curae;
 Pallentesque habitant Morbi, tristisque Senectus, 275
 Et Metus, et malesuada Fames, ac turpis Egestas;
 Terribiles visu formae, Letumque Labosque;

the head hanging down.—250. The mother of the *Eumenides* (see *A.* 4, 469) was Nox, whose sister was Terra.—252. *Stygio regi*. See *A.* 4, 638.—253. *Solida viscera*, a holocaust. For *viscera*, see *G.* 4, 555.—256. When the passive voice follows *coepti*, it, too, is generally used in the passive, as *coepta moveri*.—257. *Visae ululare*, a strange collocation. See *A.* 4, 460.—258. *Dea*, Hecate. *Procul*, &c. The usual formula (*ἰσὺς, ἰσὺς, ἰσὺς βίβλη*) used in the sacred mysteries, to warn off the uninitiated, who had no right to be present.

265. *Chaos*. See *A.* 4, 510. *Phlegethon*. See verse 295.—266. *Fas*. See *A.* 2, 157. *Sit fas*; or *sit, liceat*. See *G.* 4, 446.

268. They have left Avernus, and are journeying through the cave to the nether world.—273. Virgil represents the porch of *Orcus* (*A.* 2, 398; 4, 702) occupied by phantoms, fit guards of the realms of Death.—274. *Ultrices Curae*. The pangs of conscience that punish

Tum consanguineus Leti Sopor, et mala mentis
Gaudia; mortiferumque adverso in limine Bellum,
Ferreique Eumenidum thalami, et Discordia demens, 280
Vipereum crinem vittis innexa cruentis.

In medio ramos annosaeque brachia pandit
Ulmus, opaca, ingens; quam sedem Somnia vulgo
Vana tenere ferunt, foliisque sub omnibus haerent.
Multaque praeterea variarum monstra ferarum, 285
Centauri in foribus stabulant, Scyllaeque bifformes,
Et centumgeminus Briareus, ac bellua Lerne
Horrendum stridens, flammisque armata Chimaera,
Gorgones, Harpyiaeque, et forma tricornis umbrae.
Corripit hic subita trepidus formidine ferrum 290
Aeneas, strictamque aciem venientibus offert;
Et, ni docta comes tennes sine corpore vitas
Admoneat volitare cava sub imagine formae,
Irruat, et frustra ferro diverberet umbras.

Hinc via Tartarei quae fert Acherontis ad undas. 295

crime.—279. Beyond the *vestibulum*, and in the threshold right opposite, were War and its accompaniments. Here the slaves that acted as porters had in the Roman houses their sleeping apartments (*thalami*).—280. *Ferreique*, as two syllables. We have the *Eumenides* again, verse 555, &c.; and at Jove's threshold, *A.* 12, 849.—281. *Crinem innexa*. See *A.* 5, 511.

282. Midway between the porch and the threshold grew an elm, the haunt of idle dreams. See verse 894.—283. *Vulgo* (*passim*) *tenere* seems better than *vulgo ferunt*.—286, &c. At the doors were housed the *Centauri* (see *A.* 7, 675), half-men, half-horses, sons of Ixion (see verse 601) and *Nephele* (a cloud; see *A.* 7, 675), whom he mistook for Juno: *Scyllae*; see *A.* 3, 424: *Briareus* (identical with Aegaeon, *A.* 10, 565), one of the Uranides, having a hundred hands (*centumgeminus*), and fifty heads, according to one tradition, placed at the gates of Hades to guard the Titans: the Hydra, a many-headed dragon that infested *Lerna*, a lake and river near Argos (*A.* 12, 518), and was slain by Hercules: *Chimaera*, a Lycian monster—lion, goat, and dragon, that snorted forth flames; see *A.* 7, 785: *Gorgones* (see *A.* 2, 616), three monstrous forms, originally women from Libya: *Harpyiae*; see *A.* 3, 211, 212: and Geryon (*forma*, &c.), a king in the south of Spain, with three bodies, slain by Hercules, who took from him his beautiful oxen. See *A.* 7, 661; and 8, 202. Milton had this passage in his mind when he wrote 'Gorgons, and Hydras, and Chimaeras dire.'—*Par. Lost*, 2, 628. Compare with this passage of Virgil, verses 951-967 of the same book.—293. *Admoneat*. See *A.* 5, 325.

295. It is difficult, perhaps impossible, to picture distinctly Virgil's ideas of the rivers of the nether world. He seems to have made the Acheron the main-trunk, flowing through Tartarus, properly so called. See *A.* 5, 733. As it leaves this region, it gushes with mud, sand, and

Turbidus hic coeno, vastaque voragine, gurgēs
 Aestuat, atque omnem Cocyto eructat arenam.
 Portitor has horrendus aquas et flumina servat
 Terribili squalore Charon, cui plurima mento 300
 Canities inculta jacet; stant lumina flamma;
 Sordidus ex humeris nodo dependet amictus.
 Ipse ratem conto subigit, velisque ministrat,
 Et ferruginea subvectat corpora cymba,
 Jam senior; sed cruda deo viridisque senectus.
 Huc omnis turba ad ripas effusa ruebat; 305
 Matres, atque viri, defunctaque corpora vita
 Magnanimū heroum; pueri innuptaeque puellae,
 Impositique rogis juvenes ante ora parentum:
 Quam multa in silvis auctumni frigore primo
 Lapsa cadunt folia; aut ad terram gurgite ab alto 310
 Quam multae glomerantur aves, ubi frigidus annus
 Trans pontum fugat, et terris immittit apricis.
 Stabant orantes primi transmittere cursum,
 Tendebantque manus ripae ulterioris amore.
 Navita sed tristis nunc hos, nunc accipit illos; 315
 Ast alios longe submotos arcet arena.
 Aeneas, miratus enim, motusque tumultu,
 'Dic,' ait, 'O virgo! quid vult concursus ad amnem?'

eddying waters, forming the deep, sullen Cocytus (verses 297, 323), with its lake (verse 107). From the same point of the Acheron, forks off the marshy (verse 323) river (verse 384) Styx, which flows nine times round the confines of all Hades (verse 439). Hence the name both of Styx and Cocytus given to the encompassing barrier. Round the regions of punishment flows the Phlegethon (verse 551), and in the Elysian fields is the Lethe (verse 705). Of these rivers, Cocytus and Acheron had their prototypes in Epirus (see *G.* 2, 492), and on a smaller scale in Campania, near Cumae, from which, indeed—the Phlegraean fields of the Greeks—he borrows most of his infernal scenery; Styx, in Arcadia; Lethe, in Africa Cyrenaica. Their characteristics, as marked by their etymology, are finely shewn by Milton in these lines:—

'Abhorred *Styx*, the flood of deadly hate;
 Sad *Acheron* of sorrow, black and deep;
Cocytus, named of lamentation loud,
 Heard on the woful stream; fierce *Phlegethon*,
 Whose waves of torrent fire inflame with rage.
 Far off from these, a slow and silent stream,
Lethe, the river of oblivion,' &c.

Par. Lost, 2, 577, &c.

—309. See *G.* 4, 475.—316. See *A.* 1, 680. The resolution here is *submovet et arcet*.

Quidve petunt animae? vel quo discrimine ripas
 Hae linquunt, illae remis vada livida verrunt?' 320
 Olli sic breviter fata est longaeva sacerdos:
 ' Anchisa generate, deum certissima proles,
 Cocyti stagna alta vides, Stygiamque paludem,
 Di cujus jurare timent et fallere numen.
 Haec omnis, quam cernis, inops inhumataque turba est;
 Portitor ille, Charon; hi, quos vehit unda, sepulti. 326
 Nec ripas datur horrendas et rauca fluenta
 Transportare prius, quam sedibus ossa quierunt.
 Centum errant annos, volitantque haec litora circum;
 Tum demum admissi stagna exoptata revisunt.' 330
 Constitit Anchisa satus, et vestigia pressit;
 Multa putans, sortemque animo miseratus iniquam.
 Cernit ibi moestos, et mortis honore carentes,
 Leucaspim, et, Lyciae ductorem classis, Oronten,
 Quos simul, a Troja ventosa per aequora vectos, 335
 Obruit Auster, aqua involvens navemque virosque.
 Ecce! gubernator sese Palinurus agebat,
 Qui Libyco nuper cursu, dum sidera servat,
 Exciderat puppi, mediis effusus in undis.
 Hunc ubi vix multa moestum cognovit in umbra, 340
 Sic prior alloquitur: ' Quis te, Palinure, deorum
 Eripuit nobis, medioque sub aequore mersit?
 Dic age: namque mihi, fallax haud ante repertus,
 Hoc uno responso animum delusit Apollo,
 Qui fore te ponto incolumem, finesque canebat 345
 Venturum Ausonios. En! haec promissa fides est?'
 Ille autem: ' Neque te Phoebi cortina fefellit,
 Dux Anchisiada, nec me deus aequore mersit.

321. *Olli*. See *A.* 1, 254.—324. *Jurare numen*. See similar instances of *jurare* without *per*, verse 351, *A.* 12, 197. To violate this oath, inferred a temporary forfeiture of divine privileges.—325, &c. Hence the dread of death by drowning. See *A.* 1, 92; 5, 871. *Inops*, helpless, whom nobody assists by burial or funeral rites.—326. *Ille*, pointing to him, *dux timidis*.—331. See verse 159.—333, &c. See *A.* 1, 113, for the loss of Orontes and the Lycians.

337. *Palinurus*. For the loss of this pilot, see *A.* 5, 835, &c.—338. *Servat, exciderat*. See verse 174.—340. *Multa umbra* explains *vir*.—344. Nothing of this response appears elsewhere in Virgil.—345. *Fines*. See *A.* 1, 2.—346. *Ausonios*. See p. 140, line 27.—347. *Cortina*. See *A.* 3, 92.—348. *Anchisiada*. See verse 126. *Nec*, &c. *Palinurus* did not know that the sleep-god had thrown him into the

Namque gubernaculum, multa vi forte revulsum,
 Cui datus hærebam custos, cursusque regebam, 350
 Præcipitans traxi mecum. *Maria* aspera juro,
 Non ullum pro me tantum cepisse timorem,
 Quam tua ne, spoliata armis, excussa magistro,
 Deficeret tantis navis sargentibus undis.
 Tres Notus hibernas immensa per æquora noctes 355
 Vexit me violentus aqua: vix lumine quarto
 Prospexi Italiam, summa sublimis ab unda.
 Paulatim adnabam terræ: jam tuta tenebam;
 Ni gens crudelis madida cum veste gravatum,
 Prensantemque uncis manibus capita aspera montis, 360
 Ferro invasisset, prædamque ignara putasset.
 Nunc me fluctus habet, versantque in litore venti.
 Quod te per coeli jucundum lumen et auras,
 Per genitorem oro, per spes surgentis Iuli,
 Eripe me his, invicte, malis: aut tu mihi terram 365
 Injice, namque potes, portusque require Velinos;
 Aut tu, si qua via est, si quam tibi diva creatrix
 Ostendit—neque enim, credo, sine numine divum
 Flumina tanta paras Stygiamque innata paludem—
 Da dextram misero, et tecum me tolle per undas, 370
 Sedibus ut saltem placidis in morte quiescam.
 Talia fatus erat, coepit quum talia vates:
 'Unde hæc, O Palinure! tibi tam dira cupido?
 Tu Stygias inhumatus aquas, amnemque severum
 Eumenidum aspicias, ripamve injussus adibis? 375
 Desine fata deum flecti sperare precando.
 Sed cape dicta memor, duri solatia casus:
 Nam tua finitimi, longe lateque per urbes
 Prodigiiis acti coelestibus, ossa piabunt,
 Et statuent tumulum, et tumulto solemnna mittent; 380
 Aeternumque locus Palinuri nomen habebit.'

sea.—350. The relative is involved in *cursus regebam*, where we should have *quo*.—351. *Maria juro*. See verse 324.—358. *Tenebam*. 'I was gaining, and would have gained, had not,' &c. See *A.* 2, 55.—361. *Ignara*. For he had no wealth of which they could despoil him.

362. *Me, meum corpus*.—366. He entreats Aeneas either to sail back to the place where his body was lying, near Velia, in Lucania, or to take him across with him.—381. *Aeternumque*, &c. See verse 235. The modern name of the cape is *Palinuro*.

His dictis curae emotae, pulsusque parumper
Corde dolor tristi: gaudet cognomine terra.

Ergo iter inceptum peragunt, fluvioque propinquant:
Navita quos jam inde ut Stygia prospexit ab unda 385
Per tacitum nemus ire, pedemque advertere ripae;
Sic prior aggreditur dictis, atque increpat ultro:

‘Quisquis es, armatus qui nostra ad flumina tendis,
Fare age, quid venias; jam istinc et comprime gressum.
Umbrarum hic locus est, Somni, Noctisque soporae; 390
Corpora viva nefas Stygia vectare carina.

Nec vero Alciden me sum laetatus euntem
Accepisse lacu, nec Thesea Pirithoûmque;
Dîs quamquam geniti, atque invicti viribus essent.
Tartareum ille manu custodem in vincla petivit, 395
Ipaius a solio regis traxitque trementem:

Hi dominam Ditis thalamo deducere adorti.
Quae contra breviter fata est Amphrysia vates:
‘Nullae hic insidiae tales; absiste moveri;
Nec vim tela ferunt: licet ingehs janitor, antro 400

Aeternum latrans, exsanguis terreat umbras:
Casta licet patrui servet Proserpina limen.
Troîus Aeneas, pietate insignis et armis,
Ad genitorem imas Erebi descendit ad umbras.
Si te nulla movet tantae pietatis imago, 405
At ramum hunc’—aperit ramum qui veste latebat—

384. *Ergo*, having thus satisfied Palinurus.—385. *Jam inde, ut, ab*, all express the instantaneous attempt of Charon to stop them. On the instant that he saw them (*jam ut*) from the place where he was (*inde*), from the stream in which he was sailing in his boat (*ab unda*).—389. *Jam istinc, &c.* Charon orders them to stop on the instant (*jam*), and from the place where they stood (*istinc*), not to stir a step. Compare *istinc* of the second person with *inde* (verse 385) of the third.—392. *Alciden*. A patronymic of Hercules, derived from his grandfather Alcaeus. His dragging Cerberus from Hades was his twelfth labour (verses 395-396).—393. *Theseus*, son of Aegeus, and mythic legislator of Athens, was the bosom friend of *Pirithoûs*, one of the Lapithae, whom he assisted in his mad attempt to carry off Proserpine. See verses 397, 601, 618.—394. *Essent* indicates the knowledge of Charon. Theseus was descended from Neptune; Hercules and Pirithoûs, from Jupiter.—398. Apollo, banished from heaven, and a shepherd, fed his flocks on the banks of the Amphrysus, a Thessalian river; hence the Sibyl's name here.—400. *Licet ut terreat*. See Zumpt, § 624.—401. *Aeternum*. Used as an adverb. See verse 617, and *A.* 5, 19.—402. *Patrui*. Proserpine's father was Jupiter, the brother of Dia.—403. *Pietate*. See p. 169, line 3, and *A.* 1, 376.

'Agnoscas.' Tumida ex ira tum corda residunt:
 Nec plura his. Ille, admirans venerabile donum
 Fatalis virgae, longo post tempore visum,
 Coeruleam advertit puppim, ripaeque propinquat. 410
 Inde alias animas, quae per juga longa sedebant, :
 Deturbat, laxatque foros; simul accipit alveo
 Ingentem Aenean. Gemuit sub pondere cymba
 Sutilis, et multam accepit rimosa paludem.
 Tandem, trans fluvium, incolumes vatemque virumque
 Informi limo, glaucaeque exponit in ulva. 416
 Cerberus haec ingens latratu regna trifauci
 Personat, adverso recubans immanis in antro:
 Cui vates, horrere videns jam colla colubris,
 Melle soporata, et medicatis frugibus, offam. 420
 Objicit. Ille, fame rabida, tria guttura pandens,
 Corripit objectam, atque immania terga resolvit
 Fusus humi, totoque ingens extenditur antro.
 Occupat Aeneas aditum, custode sepulto,
 Evaditque celer ripam irremeabilis undae. 425
 Continuo auditae voces, vagitus et ingens,
 Infantumque animae flentes, in limine primo:
 Quos dulcis vitae exsortes, et ab ubere raptos,
 Abstulit atra dies, et funere mersit acerbo.
 Hos juxta falso damnati crimine mortis. 430
 Nec vero hae sine sorte datae, sine iudice, sedes.
 Quaesitor Minos urnam movet; ille silentum
 Conciliumque vocat, vitasque et crimina discit.
 Proxima deinde tenent moesti loca, qui sibi letum
 Insontes peperere manu, lucemque perosi 435
 Projecere animas. Quam vellent aethere in alto
 Nunc et pauperiem et duros perferre labores!

408. *Ille*, from its antithetic force, leads to the conclusion that *neo plura* (dixit) refers to the Sibyl.—409. *Fatalis*. See *A.* 2, 165.—412. *Alveo*, two syllables, pronounced *alr-yo*.

417. Cerberus is represented as having three heads, with serpents instead of hair on his neck.—425. *Evadere ripam*, a poetical construction—'to pass over, and leave the bank.' See *A.* 4, 256.

426. *Voces*, *vagitus*, and *animae flentes*, all belong to *infantum*.—429. *Atra dies*, *mors*.—431, &c. Virgil here follows the model of the Roman tribunals. Minos, son of Jupiter and Europa, famed for his justice, sits as the Roman praetor (*A.* 1, 73), or his delegate, investigating a crime (*quaesitor*). He takes out of the urn, by lot, the names of the *judices selecti*, or jurymen, who are to assist him, and he

Fas obstat, tristique palus inamabilis unda
Alligat, et novies Styx interfusa coercet.

Nec procul hinc partem fusi monstrantur in omnem
Lugentes campi: sic illos nomine dicunt. 441

Hic, quos durus amor crudeli tabe peredit,
Secreti celant calles, et myrtea circum
Silva tegit: curae non ipsa in morte relinquunt.

His Phaedram Procrimque locis, moestamque Eriphylen,
Crudelis nati monstrantem vulnera, cernit; 446

Evadnenque, et Pasiphaën: his Laodamia
It comes, et, juvenis quondam, nunc femina, Caeneus,
Rursus, et in veterem fato revoluta figuram.

Inter quas Phoenix, recens a vulnere, Dido 450
Errabat silva in magna: quam Troïus heros

Ut primum juxta stetit, agnovitque, per umbram
Obscuram, qualem primo qui surgere mense

Aut videt, aut vidisse putat per nubila Lunam,
Demisit lacrimas, dulcique affatus amore est: 455

'Infelix Dido! verus mihi nuncius ergo
Venerat extinctam, ferroque extrema secutam?'

summons the shades to judgment. These three verses are evidently meant to apply to all the classes of shades mentioned.—438. See *G.* 4, 479, and verse 295.

443. *Myrtea*, because the myrtle was sacred to Venus. See *Ecl.* 7, 62.—444, &c. Among unhappy lovers, we have *Phaedra*, wife of Theseus, who died by her own hand for the love of her stepson, Hippolytus (see *A.* 7, 765): *Procris*, unwittingly slain by her husband, Cephalus, king of Phocis, whom, from jealousy, she followed when he went to hunt—rustling among the bushes, she was mistaken by him for a wild beast: *Evadne*, wife of Capaneus, king of Argos, who threw herself on the funeral pile of her husband, slain in the Theban war; and *Dido*, from Sidon, in Phoenicia, who, according to Virgil (*A.* 1, 4)—for others place her era long after that of Aeneas—loved Aeneas, and slew herself when he left Carthage, of which she was the queen. Others are mentioned, unhappy, but not directly from love: *Eriphyle*, who, having treacherously, for a necklace, betrayed the lurking-place of her husband, Amphiaræus of Argos, so that he was forced to go to the Theban war, where he knew that he should be slain, was killed by her son Alcmaeon (*nati*), when he heard of his father's death; *Caenis* (which some read here), beloved by Neptune, and changed by him, first into a young man, Caeneus (*juvenis Caeneus*), in the nether world again into a woman; and *Sychaeus*, the husband of Dido. See *A.* 1, 343, &c.

450. *Recens a*, 'immediately after.' *Vulnere*. See *A.* 4, 663, &c.—451. *Quam*, governed by *juxta*.—453. *Obscuram* may qualify *umbram*, but it seems better, taking into account the beautiful comparison of Dido with the new moon, to conjoin it with *quam*.—454. *Vidisse* se

Funeris heu! tibi causa fui? Per sidera juro,
 Per superos, et si qua fides tellure sub ima est:
 Invitus, regina, tuo de litore cessi. 460
 Sed me jussa deûm, quæ nunc has ire per umbras,
 Per loca senta situ, cogunt, noctemque profundam,
 Imperiis egere suis; nec credere quivi
 Hunc tantum tibi me discessu ferre dolorem.
 Siste gradum, teque aspectu ne subtrahe nostro. 465
 Quem fugis? extremum fato, quod te alloquor, hoc est.
 Talibus Aeneas ardentem et torva tuentem
 Lenibat dictis animum, lacrimasque ciebat
 Illa solo fixos oculos aversa tenebat;
 Nec magis incepto vultum sermone movetur, 470
 Quam si dura silex, aut stet Marpesia cautes.
 Tandem corripuit sese, atque inimica refugit
 In nemus umbriferum; conjux ubi pristinus illi
 Respondet curis, aequatque Sychæus amorem.
 Nec minus Aeneas, casu percussus iniquo, 475
 Prosequitur lacrimans longe, et miseratur euntem.
 Inde datum molitur iter: jamque arva tenebant
 Ultima, quæ bello clari secreta frequentant.
 Hic illi occurrit Tydeus, hic inclutus armis
 Parthenopæus et Adrasti pallentis imago; 480
 Hic multum fleti ad superos, belloque caduci,

putat. See *A.* 4, 306, 382.—459. *Per superos, et fidem.* See *A.* 2, 143.—462. The etymology of *sentus* (*sentis*) and *situs* (*sino*) leads to a knowledge of the force of this expression—which squalid neglect and desolation have crowded with painful obstacles.—465. *Aspectu*; the dative. See *Ecl.* 5, 29.—467. *Torva*, used adverbially. See *A.* 5, 19. *Tuentem* can hardly qualify *animum*, which may be the accusative of limitation, *κατὰ μέρος*.—468. Observe the force of the imperfect *lenibat* (*leniebat*), as indicating an unfinished act—an attempt. *Lacrimas suas*.—470. *Movetur cultum*. The accusative of limitation. See *A.* 4, 558.—471. *Marpessus* was a mountain in Paros (*A.* 1, 593), whence was dug the famous marble.—473. Both the Greeks and the Latins, especially in poetry, use the dative when we should expect the genitive, the dative then emphatically indicating the final object to which the compound idea conveyed by the verb and the immediate object tends. Here the sympathy in cares (*respondet curis*) is directed finally and emphatically to Dido (*illi*). See also *A.* 5, 172.

479, &c. Of Greeks, he meets *Tydeus*, father of Diomedes, *Parthenopæus* and *Adrastus*, both famed in the Theban war: of Trojans (*Dardanides*; see verse 685), a number of individuals, of no great note, mentioned by Homer. All these, even the Greeks first mentioned, welcomed him (*occurrit*, verse 479, certainly does not imply flight), but the later Greeks who had followed Agamemnon quaked when they saw him.

Dardanidae: quos ille omnes longo ordine cernens
 Ingemit, Glaucumque, Medontaque, Thersilochnumque,
 Tres Antenoridas, Cererique sacrum Polyphoeten,
 Idaeumque, etiam currus, etiam arma tenentem. 485
 Circumstant animae dextra laevaue frequentes.
 Nec vidisse semel satis est: juvat usque morari,
 Et conferre gradum, et veniendi discere causas.
 At Danaûm proceres, Agamemnoniaeque phalanges,
 Ut videre virum, fulgentiaque arma per umbras, 490
 Ingenti trepidare metu: pars vertere terga,
 Ceu quondam petiere rates: pars tollere vocem
 Exiguam; inceptus clamor frustratur hiantes.
 Atque hic Priamiden, laniatum corpore toto,
 Deiphobum videt et lacerum crudeliter ora, 495
 Ora, manusque ambas, populataque tempora raptis
 Auribus, et truncas inhonesto vulnere nares.
 Vix adeo agnovit pavitantem, et dira tegentem
 Supplicia; et notis compellat vocibus ultro:
 'Deiphobe armipotens, genus alto a sanguine Teucris, 500
 Quis tam crudeles optavit sumere poenas?
 Cui tantum de te licuit? Mihi fama suprema
 Nocte tulit, fessum vasta te caede Pelasgûm
 Procubuisse super confusae stragis acervum.
 Tunc egomet tumulum Rhoeteo in litore inanem 505
 Constitui, et magna Manes ter voce vocavi.
 Nomen et arma locum servant; te, amice, nequivi
 Conspicere, et patria decedens ponere terra.'
 Ad quae Priamides: 'Nihil O tibi, amice! relictum
 Omnia Deiphobo solvisti, et funeris umbris. 510
 Sed me fata mea et scelus exitiale Lacaenae

—491. *Trepidare*; the historic infinitive.—492. *Ceu*, &c., alluding to incidents in the Trojan war, as narrated by Homer.

495. *Deiphobum*. See *A.* 2, 310. *Lacerum ora*; the accusative of limitation.—498. *Adeo*. See *A.* 4, 533. So maimed was he, that it was with difficulty that Aeneas recognised him.—500. *Genus*, &c. See verse 685, and *A.* 4, 12.—505. *Tumulum inanem*. To satisfy the belief embodied in verses 325-328, it was customary to erect to the dead, whose bodies could not be found, 'an empty tomb,' or cenotaph (*ναῖος, τάφος*). *Rhoeteo*. See *A.* 5, 646.—506. *Vocavi*. See *A.* 1, 219.—507. *Nomen*, &c. See verse 233, &c. *Te*, unelided and short, after the Greek usage.—509. For the construction, *tibi* for *a te*, see Zumpt, § 419.—511. *Lacaenae*; Helen (*A.* 2, 577), who, according to some traditions, was married to Deiphobus, after the death of Paris. It must be

His mersere malis: illa haec monumenta reliquit;
 Namque, ut supremam falsa inter gaudia noctem,
 Egerimus, nosti; et nimium meminisse necesse est.
 Quum fatalis equus saltu super ardua venit 515
 Pergama, et armatum peditem gravis attulit alvo;
 Illa, chorum simulans, evantes orgia circum
 Ducebat Phrygias; flammam media ipsa tenebat
 Ingentem, et summa Danaos ex arce vocabat.
 Tum me, confectum curis, somnoque gravatum, 520
 Infelix habuit thalamus, pressitque jacentem
 Dulcis et alta quies, placidaeque simillima morti.
 Egregia interea conjux arma omnia tectis
 Amovet, et fidum capiti subduxerat ensem;
 Intra tecta vocat Menelaum, et limina pandit: 525
 Scilicet id magnum sperans fore munus amanti,
 Et famam extinguere veterum sic posse malorum.
 Quid moror? irrumpunt thalamo; comes additus una
 Hortator scelerum, Aeolides. Di, talia Graiis
 Instaurate, pio si poenas ore reposco. 530
 Sed te qui vivum casus, age, fare vicissim,
 Attulerint. Pelagine venis erroribus actus,
 An monitu divum? an quae te fortuna fatigat,
 Ut tristes sine sole domos, loca turbida, adires?
 Hac vice sermonum roseis Aurora quadrigis 535
 Jam medium aethereo cursu trajecerat axem;
 Et fors omne datum traherent per talia tempus;
 Sed comes admonuit, breviterque affata Sibylla est:
 'Nox ruit, Aenea; nos fiendo ducimus horas.
 Hic locus est, partes ubi se via findit in ambas: 540

noticed that Virgil has followed different traditions here, and in A. 2, 566, &c.—513, &c. For the events alluded to here, see A. 2, 234, &c.—516. *Pergama*. See A. 2, 177. *Gravis*. See *fata armis*, A. 2, 238.—517. *Orgia*. See A. 4, 301. *Elei* was the cry of the priests of Bacchus; hence *evare* is so 'to shout in his honour.' *Evare orgia*—a Greek construction—to celebrate with such shouts the rites of Bacchus.—523. *Egregia*; ironical. See A. 7, 556.—524. See verse 174.—529. *Aeolides*. A contemptuous term for Ulysses, who was said to be the son of the robber Sisyphus, the son of Aeolus, the mythic founder of the Aeolian race.

535. Aeneas had begun his sacrifices at night (verse 252), and entered the approach to Hades about dawn (verse 255). It was now past mid-day, *Aurora* here being = Sol.—537. *Traherent*, 'they would continue to spend.' See verse 34.—539. *Ruit*, appropriat.

Dextera, quae Ditis magni sub moenia tendit;
 Hac iter Elysium nobis: at laeva malorum
 Exercet poenas, et ad impia Tartara mittit.
 Dēiphobus contra: 'Ne saevi, magna sacerdos;
 Discedam, explebo numerum, reddarque tenebris. 545
 I, decus, i, nostrum; melioribus utere fatis.'
 Tantum effatus, et in verbo vestigia torsit.
 Respicit Aeneas subito, et sub rupe sinistra
 Moenia lata videt, triplici circumdata muro,
 Quae rapidus flammis ambit torrentibus amnis, 550
 Tartareus Phlegethon, torquetque sonantia saxa.
 Porta adversa, ingens, solidoque adamante columnae;
 Vis ut nulla virūm, non ipsi excindere ferro
 Coelicolae valeant. Stat ferrea turris ad auras;
 Tisiphoneque sedens, palla succincta cruenta, 555
 Vestibulum exsomnis servat noctesque diesque.
 Hinc exaudiri gemitus, et saeva sonare
 Verbera; tum stridor ferri, tractaeque catenae.
 Constitit Aeneas, strepituque exterritus hausit.
 'Quae scelerum facies? O virgo! effare; quibusve 560
 Urgent poenis? quis tantus plangor ad auras?'
 Tum vates sic orsa loqui: 'Dux inclute Teucrūm,
 Nulli fas casto sceleratum insistere limen;
 Sed me, quum lucis Hecate praefecit Avernīs,
 Ipsa deūm poenas docuit, perque omnia duxit. 565
 Gnosius haec Rhadamanthus habet, durissima regna,
 Castigatque auditque dolos, subigitque fateri,
 Quae quis apud superos, furto laetatus inani,

—541. *Dextera* hic est. *Ditis*. See *A.* 4, 701.—542, 543. *Elysium*, *Tartara*. See *A.* 5, 733. *Laeva* pars (viae) *exercet poenas*; ducit ubi poenae exercentur.—545. *Explebo numerum*, umbrarum quas reliqui.

551. *Phlegethon*. See verse 295.—552. See Milton's imitation of this passage, *Par. Lost*, 2, 643, &c.—555. *Tisiphone* (τίσις, φόνος), one of the Furies (see *A.* 3, 331), whom Virgil makes to be three in number (*A.* 12, 845). The others are *Alecto* (Ἀλκήτω), *A.* 7, 341, and *Megæra* (Μαγείρα), *A.* 12, 846. See verse 280.—557. *Exaudiri*; the historic infinitive.—561. *Plangor* surgit.

563. *Fas* est.—566. *Gnosius*. See p. 140, line 13. *Rhadamanthus* was the brother of Minos, mentioned in verses 14, 432. Virgil assigns him the office, not of judging, but of punishing (*castigat*) known crimes, and by torture, forcing them to confess secret offences (*auditque*, &c.). In another passage (*A.* 8, 670), he represents Cato as presiding over the pious. Other traditions add Aeacus to the number of judges.—

Distulit in seram commissa piacula mortem.
 Continuo sontes ultrix accincta flagello 570
 Tisiphone quatit insultans, torvosque sinistra
 Intentans angues, vocat agmina saeva sororum.
 'Tum demum, horrisono stridentes cardine, sacrae
 Panduntur portae. Cernis, custodia qualis
 Vestibulo sedeat? facies quae limina servet? 575
 Quinquaginta atris immanis hiatibus, Hydra
 Saevior intus habet sedem: tum Tartarus ipse
 Bis patet in praeceps tantum, tenditque sub umbras,
 Quantus ad aethereum coeli suspectus Olympum.
 Hic genus antiquum Terrae, Titania pubes, 580
 Fulmine dejecti, fundo volvuntur in imo.
 Hic et Aloidas geminos, immania, vidi,
 Corpora, qui manibus magnum rescindere coelum
 Aggressi, superisque Jovem detrudere regnis.
 Vidi et crudeles dantem Salmonea poenas, 585
 Dum flammas Jovis, et sonitus imitatur Olympi.
 Quatuor hic invectus equis, et lampada quassans,
 Per Graiûm populos, mediaeque per Elidis urbem,
 Ibat ovans, divûmque sibi poscebat honorem:

569. *Piacula*, scelera per poenas expianda.—570. *Sontes quatit*. A singular expression for *quatiendo flagellum, castigat*.—572. *Agmina* would seem to infer bands of assistant executioners. *Sororum*. See verse 555.

573. *Tum demum*. When confession of their guilt is tortured out of them by Rhadamanthus, and they have been scourged by Tisiphone, the gates of Hades fly open to receive them into the place of woe. The verse is designedly harsh. For an imitation, see Milton's *Par. Lost*, 2, 879, &c.—574. The Sibyl tells Aeneas that dreadful as is the appearance of Tisiphone outside the door, still more appalling is the Hydra within. This must be another water-dragon than the one mentioned in verse 287.—577. The place of punishment sinks beneath twice as much as the heaven rises above the earth. For *Olympum*, see *Ecl.* 5, 56.—580. *Titania pubes*, sons of Coelus and Terra, who first dethroned their father, and were themselves driven into Tartarus by Jupiter, who was descended from them.—581. *Dejecti*, plur. mas., referring to *genus* as a collective noun. See verse 660; *A.* 5, 108; and Zumpt, § 366. *Dejecta* would be inadmissible. Where the adjective takes the number, it also takes the gender of the sense. See a singular exception, *A.* 7, 624.—582. *Aloidas*. Otus and Ephialtes, sons of Iphimedeia, who was married to *Aloëus*. Of gigantic size and strength, they waged war on the gods, but were slain by Apollo.—585. *Salmoneus* was another son of Aeolus (verse 529), consigned to punishment while (*dum*) engaged in the very act of imitating the lightnings and thunders of Jupiter.—588. *Mediae Elidis urbem*; probably Salmone, near the Alpheus, said here to be in the middle of *Elis*, the north-western district of the

Demens! qui nimbos et non imitabile fulmen 590
 Aere et cornipedum pulsu simularet equorum.
 At pater omnipotens densa inter nubila telum
 Contorsit; non ille faces, nec fumea taedis
 Lumina; praecipitemque immani turbine adegit.
 Nec non et Tityon, Terrae omniparentis alumnum, 595
 Cernere erat; per tota novem cui jugera corpus
 Porrigitur, rostroque immanis vultur obunco
 Immortale jecur tondens, fecundaque poenis
 Viscera, rimaturque epulis, habitatque sub alto
 Pectore; nec fibris requies datur ulla renatis. 600
 Quid memorem Lapithas, Ixiona Pirithoûmque?
 Quos super atra silex jam jam lapsura, cadentique
 Imminet assimilis; lucent genialibus altis
 Aurea fulcra toris, epulaeque ante ora paratae
 Regifico luxu; Furiarum maxima juxta 605
 Accubat, et manibus prohibet contingere mensas,
 Exsurgitque facem attollens, atque intonat ore.
 Hic, quibus invisi fratres, dum vita manebat,
 Pulsatusve parens, et fraus innexa clienti;
 Aut qui divitiis soli incubuere repertis, 610
 Nec partem posuere suis, quae maxima turba est,
 Impia, nec veriti dominorum fallere dextras,
 Inclusi poenam exspectant. Ne quaere doceri,

Peloponnesus.—590. *Qui simularet*; the subjunctive marks the reason why he was to be regarded as *demens*. Others read *simularat*.—595. *Tityon*, who had offered violence to Latona, and was slain by the arrows of her children.—596. *Erat*, 'it was permitted me.' See Zumpt, § 227. *Cui*; nearly equivalent to *cujus*. See verse 473.—597. His punishment consisted in the gnawings of a vulture—his liver and entrails producing dainty food (*epulis dat.*) and a never-failing agony, as they were ever reproduced and devoured!—601. The *Lapithae* were a people in the mountains of Thessaly, governed by Pirithoûs (see verse 393), son of that Ixion who had grievously insulted Juno. See verse 286. The punishment inflicted upon Ixion is variously told by Virgil. See *G.* 3, 38, and 4, 484.—602. *Cadentique* has the final *e* elided before *imminet*.—603. *Lucent, &c.*, may be connected, as part of the punishment of the Lapithae; but it seems better to regard it as a new statement, referring generally to other criminals, such as Tantalus.—609. *Clienti*. See *A.* 1, 73. This passage of Virgil affords a strong proof of the estimation in which the Romans held the connection between patron and client.—613. *Dominorum* leads us to infer that Virgil here alludes to slaves that have betrayed their masters. *Dextras, fidem quam data dextra indicabat*.—614. *Exspectant*. This does not

Quam poenam, aut quae forma viros, fortunave meruit.
 Saxum ingens volvunt alii, radiisve rotarum 616
 Districti pendent; sedet, aeternumque sedebit,
 Infelix Theseus; Phlegyasque miserrimus omnes
 Admonet, et magna testatur voce per umbras:
 'Discite justitiam moniti, et non temnere divos.' 620
 Vendidit hic auro patriam, dominumque potentem
 Imposuit; fixit leges pretio atque refixit.
 Hic thalamum invasit natae, vetitosque hymenaeos:
 Ausi omnes immane nefas, ausoque potiti.
 Non, mihi si linguae centum sint, oraue centum, 625
 Ferrea vox, omnes scelerum comprehendere formas,
 Omnia poenarum percurrere nomina, possim.
 Haec ubi dicta dedit Phoebi longaeva sacerdos:
 'Sed jam age, carpe viam, et susceptum perfice munus;
 Acceleremus!' ait: 'Cyclopum educta caminis 630
 Moenia conspicio, atque adverso fornice portas,
 Haec ubi nos praecepta jubent deponere dona.'
 Dixerat; et, pariter gressi per opaca viarum,
 Corripiunt spatium medium, foribusque propinquant.
 Occupat Aeneas aditum, corpusque recenti 635
 Spargit aqua, ramumque adverso in limine figit.
 His demum exactis, perfecto munere divae,
 Devenere locos laetos, et amoena vireta
 Fortunatorum nemorum, sedesque beatas.
 Largior hic campos aether et lumine vestit 640

seem to imply another trial to fix their doom, but the aggravated form of punishment ever looked for. Hence in the next clause, *quam* expectant *poenam*.—615. From verse 626, *scelerum formas*, we may infer here that *forma fortunave* refers to the species of crime that each one had by his fortune been led to commit.—617. *Aeternum*. See verse 401.—618. *Theseus*. See verse 393. *Phlegyas*, a king of the Lapithae, father of Ixion, who burned down the temple of Apollo.—622. *Figere* and *refigere* refer to the Roman practice of fastening on the walls the laws, engraved on brazen tablets; hence to make and unmake.—625. See the same words, *G.* 2, 43. For the force of the present subjunctive, see *A.* 5, 325.

629. From verse 637, it would seem that *munus* refers to the golden branch, were it not for *susceptum*, which appears to give it a reference to the whole task undertaken by Aeneas, of which the offering of the branch was but a part.—630. *Cyclopum*. See *A.* 3, 616.—636. *Spargit aqua*. See *A.* 2, 719, &c.

638. *Devenere locos*. See *A.* 1, 365.—640. *Aethër* has *-ēr* long by the arsis.

Purpureo, solemque suum, sua sidera norunt.
 Pars in gramineis exercent membra palæstris;
 Contendant ludo, et fulva luctantur arena:
 Pars pedibus plaudunt choreas, et carmina dicunt.
 Nec non Threicius longa cum veste sacerdos 645
 Obloquitur numeris septem discrimina vocum,
 Jamque eadem digitis, jam pectine pulsat eburno.
 Hic genus antiquum Teuceri, pulcherrima proles,
 Magnanimi heroës, nati melioribus annis,
 Ilusque, Assaracusque, et Trojæ Dardanus auctor. 650
 Arma procul, currusque virûm miratur inanes.
 Stant terra defixæ hastæ, passimque soluti
 Per campum pascuntur equi. Quæ gratia currûm
 Armorumque fuit vivis, quæ cura nitentes
 Pascere equos, eadem sequitur tellure repostos. 655
 Conspicit, ecce! alios dextra laevæque per herbam
 Verscentes, lætumque choro Pæana canentes,
 Inter odoratum lauri nemus, unde superne
 Plurimus Eridani per silvam volvitur amnis.
 Hic manus, ob patriam pugnando vulnera passi, 660
 Quique sacerdotes casti, dum vita manebat,
 Quique pii vates, et Phoebo digna locuti,
 Inventas aut qui vitam excoluere per artes,
 Quique sui memores alios fecere merendo:
 Omnibus his nivea cinguntur tempora vitta. 665
 Quos circumfusus sic est affata Sibylla,
 Musæum ante omnes—medium nam plurima turba

641. *Purpureo*. See *Ecl.* 9, 40.—645. *Threicius sacerdos*, Orpheus.

648. *Teuceri*, &c. The Trojan line ran thus:—Teneus gives his daughter to Dardanus (*A.* 3, 167), whose grandson is Tros. *Ilus*—whence sprung Laomedon and Priam, Trojan kings—and *Assaracus*—whence sprung Anchises and Aeneas—were sons of Tros.—651. *Inanes*, unsubstantial, as in the land of shadows.—652. The ancient spears had at the reverse end a spike, by which one could fix the spear in the ground. See *A.* 12, 130.—653. *Pascuntur*. See *A.* 2, 471. *Quæ gratia*. See *A.* 1, 573. *Currûm* for *curruum*.—659. *Eridani*, the Greek name of an Italian river, which the Romans identified with their *Padus*, the Po. It is not clear whence Virgil derived the notion of its flowing through Elysium, except that it is said that immediately after rising, it has a subterranean passage for about two miles. See *G.* 4, 366, &c.—where all the rivers of earth are said to rise in the nether world.

660. *Manus passi*. See verse 681.—667. *Musæum*, a poet of mythic celebrity, who was famed especially for his writings in connection with

Hunc habet, atque humeris extantem suspicit altis:—
 'Dicite, felices animae, tuque, optime vates,
 Quae regio Anchisen, quis habet locus? illius ergo 670
 Venimus, et magnos Erebi tranavimus amnes.'
 Atque huic responsum paucis ita reddidit heros:
 'Nulli certa domus: lucis habitamus opacis;
 Riparumque toros, et prata recentia rivis
 Incolimus. Sed vos, si fert ita corde voluntas, 675
 Hoc superate jugum; et facili jam tramite sistam.'
 Dixit, et ante tulit gressum, camposque nitentes
 Desuper ostentat: dehinc summa cacumina linquunt.
 At pater Anchises penitus convalle virenti
 Inclusas animas, superumque ad lumen ituras, 680
 Lustrabat studio recolens, omnemque suorum
 Forte recensebat numerum, carosque nepotes,
 Fataque, fortunasque virum, moresque, manusque.
 Isque, ubi tendentem adversum per gramina vidit
 Aenean, alacris palmas utrasque tetendit; 685
 Effusaeque genis lacrimae; et vox excidit ore:
 'Venisti tandem, tuae exspectata parenti
 Vicit iter durum pietas? datur ora tueri,
 Nate, tua, et notas audire et reddere voces?
 Sic equidem ducebam animo, rebarque futurum, 690
 Tempora dinumerans; nec me mea cura fefellit.
 Quas ego te terras, et quanta per aequora vectum
 Accipio! quantis jactatum, nate, periclis!
 Quam metui, ne quid Libyae tibi regna nocerent!'
 Ille autem: 'Tu me, genitor, tua tristis imago, 695

the Eleusinian rites.—668. *Humeris*, the ablative of excess; hence the crowd 'looks up to him' (*suspicit*).—670. For this use of *ergo* (*ergo*) with the genitive, in the sense of *causa*, see Zumpt, § 679.—675. *Fert* vos.—678. *Dehinc*. See *A.* 1, 131, and contrast with *A.* 3, 464; 5, 722, &c.

679, &c. In the whole of the celebrated passage that follows, Virgil embodies the prevailing ideas of the philosophic sects, principally those of Pythagoras and Plato, who maintained the doctrine of the metempsychosis—that the souls of the dead pass again into other bodies. Anchises is here represented as taking a census of his own race.—682. *Forte* qualifies *lustrabat* as well as *recensebat*. The fortuitousness lay in the coincidence of the visit of Aeneas at this time—'it chanced that.'—683. *Manus*, facts per manus.—687. *Exspectata parenti*, for a parente. See Zumpt, § 419.—690, and 695. See *A.* 5, 731, &c.—692. *Terras*, governed by *per*, borrowed from *per aequora*.—694. *Libyae*. See *A.* 4, 320. The allusion here is to the residence of Aeneas in Carthage, detailed in the First, but especially in the Fourth Book.—

Saepius occurrens, haec limina tendere adegit.
 Stant sale Tyrrheno classes. Da jungere dextram,
 Da, genitor; teque amplexu ne subtrahe nostro.
 Sic memorans, largo fletu simul ora rigabat.
 Ter conatus ibi collo dare brachia circum; 700
 Ter frustra comprehensa manus effugit imago,
 Par levibus ventis, volucrique simillima somno.
 Interea videt Aeneas in valle reducta
 Seclusum nemus, et virgulta sonantia silvis,
 Lethaeumque, domos placidas qui praenatat, amnem. 705
 Hunc circum innumerae gentes, populique volabant;
 Ac, velut in pratis ubi apes aestate serena
 Floribus insidunt variis, et candida circum
 Lilia fundantur; strepit omnis murmure campus.
 Horrescit visu subito, causasque requirit 710
 Inscius Aeneas; quae sint ea flumina porro,
 Quive viri tanto complerint agmine ripas.
 Tum pater Anchises: 'Animae, quibus altera fato
 Corpora debentur, Lethaei ad fluminis undam
 Securos latices, et longa obliviae potant. 715
 Has equidem memorare tibi, atque ostendere coram,
 Jampridem hanc prolem cupio enumerare meorum;
 Quo magis Italia mecum laetere reperta.
 O pater! anne aliquas ad coelum hinc ire putandum est
 Sublimes animas, iterumque ad tarda reverti 720
 Corpora? quae lucis miseris tam dira cupido?
 Dicam equidem, nec te suspensum, nate, tenebo,
 Suscipit Anchises; atque ordine singula pandit.

697. *Salē* = mari. *Tyrrhenum* (from the Tyrrheni, a Pelasgian race, whom the early Greeks considered as the inhabitants of all the west coast of Italy, afterwards confined to Etruria, north of the Tiber) was also called *Etruscum*, and *Inferum mare*.—698. *Amplexu*, for *amplexui*, the dative. See *Ecl.* 5, 29.—702. See *A.* 2, 794.

704. *Silvis* seems to give the cause of the rustling sound. The bushes were so plentiful, that as in woods, the wind sighed audibly through them. See *A.* 3, 442; 12, 522.—705. *Lethaeum*. See verse 295.—706. In a *gens* there may be many *populi*.—709. *Murmure*, with the buzz of the shades.—711. *Rogans* (involved in *requirit*) *porro quae*. Or *porro* may refer to the extended course of the river.—714. *Ad undam* refers to their position on the bank of the river.—715. *Securos*, a well-known figure for *seculos* *reddentes*. *Latices*. See *A.* 1, 686.—717. *Jampridem cupio* influences both verses, and the repetition, *hanc*, is equivalent to *et*.—719. *Coelum* means simply the upper world. *Ire sublimes*, ascendere.

'Principio, coelum, ac terras, camposque liquentes,
 Lucentemque globum Lunae, Titaniaque astra, 725
 Spiritus intus alit; totamque, infusa per artus,
 Mens agitat molem, et magno se corpore miscet.
 Inde hominum pecudumque genus, vitaeque volantum,
 Et quae marmoreo fert monstra sub aequore pontus.
 Igneus est ollis vigor, et coelestis origo 730
 Seminibus; quantum non noxia corpora tardant,
 Terrenique hebetant artus, moribundaque membra.
 Hinc metuunt, cupiuntque; dolent, gaudentque; neque
 auras
 Dispiciunt, clausae tenebris, et carcere caeco.
 Quin et, supremo quum lumine vita reliquit, 735
 Non tamen omne malum miseris, nec funditus omnes
 Corporeae excedunt pestes, penitusque necesse est
 Multa diu concreta modis inolescere miris.
 Ergo exercentur poenis, veterumque malorum
 Supplicia expendunt. Aliae panduntur inanes 740
 Suspensae ad ventos: aliis sub gurgite vasto
 Infectum eluitur scelus, aut exuritur igni.
 Quisque suos patimur Manes: exinde per amplum
 Mittimur Elysium, et pauci laeta arva tenemus,
 Donec longa dies, perfecto temporis orbe, 745

724, &c. See verse 679. The *spiritus*, principle of life (*ψυχή*), and *mens* of intelligence (*νοῦς*), together constituting the *anima mundi*, are the source of life and activity.—725. *Titania astra*, the sun and other heavenly bodies. See *A.* 4, 119.—728. *Inde*, &c. From the *spiritus* and *mens* proceed the principles of life and activity of animals; 730. *Ollis* (see *A.* 1, 254) *seminibus*, referring to these principles.—731. These principles manifest their heavenly source, so far as they are not impeded by corporeal bodies injuring their efficacy (*noxia*).—733. *Hinc*, from their connection with body. *Neque dispiciunt*, their clear view is impeded, because *clausae* in the prison-house of the body.

734. *Clausae animae*.—735. Even after death, the soul is not wholly freed from the base passions which the contact of earthly bodies produces.—739. As in the rites of purification preparatory to admission into the sacred mysteries, so souls are represented as undergoing various modes of purification by air, water, and fire.—743, &c. These words, *Quisque suos patimur Manes*, constitute what commentators call a *locus vexatissimus*. Eight different interpretations, in some cases, indeed, partly reconcilable, have been proposed by more than as many critics:—

1. *Manes* is put for the 'penalties,' the punishments themselves, 'we suffer our respective punishments,' which is the vulgar; and that

Concretam exemit labem, purumque relinquit
 Aethereum sensum, atque aurâ simplicis ignem.
 Has omnes, ubi mille rotam volvere per annos,
 Lethaeum ad fluvium deus evocat agmine magno;
 Scilicet immemores supera ut convexa revisant, 750
 Rursus et incipiant in corpora velle reverti.
 Dixerat Anchises: natumque, unaque Sibyllam,
 Conventus trahit in medios, turbamque sonantem;
 Et tumultum capit, unde omnes longo ordine posset
 Adversos legere, et venientum discere vultus. 755
 'Nunc age, Dardaniam prolem quae deinde sequatur
 Gloria, qui maneant Itala de gente nepotes,
 Illustres animas, nostrumque in nomen ituras,
 Expediam dictis, et te tua fata docebo.

to which all the others more or less approximate. Compare Auson. Ephem. 57:—

Si poenitet altaque sensus
 Formido excruciat tormentaue sora gehennae
 Anticipat, patiturque suos mens saucia manes.

2. 'We suffer (are tormented by) demons peculiar to us,' as *pati Furias*, &c.—LA CERDA and RUEAUS.

3. *Patimur suos quisque manes*—that is, *suos quisque inferos, suum, idem, ubi castigati vexatique purgemur*—that is, 'we suffer each in a hell of his own.'—BAUER.

4. 'We suffer when in the state and condition of Manes (that is, *quoad Manes*).—HEYNE, THIEL, and JAHN.

5. 'We all atone for the degree of guilt in which our Manes may be at the moment of death.'

6. 'Each suffers his atonement in some peculiar way.'—MUENSHER.

7. 'We severally undergo such punishments (there being *three* kinds) as are best suited to the impure nature of our Manes, stained with a greater or less degree of guilt.'—FORBIGER. This interpretation blends the ideas presented by the preceding two.

8. 'We atone for the guilt of our respective Manes.'—WAGNER. *Manes suos pati* being equivalent to *se pati*, which means, *delictorum suorum poenas pati*.

Wagner, an acute and accurate scholar, not content with previous derivations, ventures one of his own. 'The word Manes,' says he, 'is connected with *man, mivos, mivos*, Manes, and is cognate with *mens*, the feeling, "the conscience of a human being;" and he thus interprets, accordingly, the present passage: '*suam quisque in sinu ferinus felicitatem ante fuctorum et pietatis justam mercedem*.'—747. *Aurâ*. See A. 3, 354.—748. *Has omnes*, as contrasted with *pauci*, &c., seems to mean that a few, among whom was Anchises, are permitted to remain in the enjoyment (*tenere*) of Elysium, from which the rest ascend. *Rotam volvere*, 'to roll round the wheel of time.'—752. *Dixerat*. See A. 2, 621.—753. *Sonantem*. See verse 709.

756. A passage admirably conceived to gratify the Romans, and especially Augustus. *Deinde*, post te.

' Ille, vides, pura juvenis qui nititur hasta, 760
 Proxima sorte tenet lucis loca; primus ad auras
 Aetherias Italo commixtus sanguine surget,
 Silvius, Albanum nomen, tua postuma proles,
 Quem tibi longaevo serum Lavinia conjux
 Educet silvis regem, regumque parentem, 765
 Unde genus Longa nostrum dominabitur Alba.
 Proximus ille, Procas, Trojanae gloria gentis,
 Et Capys, et Numitor, et, qui te nomine reddet,
 Silvius Aeneas; pariter pietate vel armis
 Egregius, si unquam regnandam acceperit Albam. 770
 Qui juvenes! quantas ostentant, aspice, vires!
 Atque umbrata gerunt civili tempora quercu,
 Hi tibi Nomentum, et Gabios, urbemque Fidenam;
 Hi Collatinas imponent montibus arces,
 [Laude pudicitiae celebres, addentque superbos] 775
 Pometios, Castrumque Inui, Bolamque, Coramque.
 Haec tum nomina erunt; nunc sunt sine nomine terrae.
 Quin et avo comitem sese Mavortius addet

760. Virgil, following the traditions that ascribe the race of Alban kings to the descendants of Aeneas by Lavinia (see p. 61, line 6), enumerates a few of them. *Ille*. See verse 326. *Vides*, parenthetic. *Pura hasta*, a spear without the iron head—either a reward for prowess in war, or simply a sceptre.—761. The ordinary construction would require *luci*.—763. Silvius, a child of Aeneas by Lavinia, and born in the woods (*silvae*)—Aeneas having first died, an old man—was to be the first of the race of shades that was to ascend to the upper world, and to reign in Alba, his name being common to all the subsequent kings of Alba (*Albanum nomen*), Liv. 1, 3.—766. For the construction *Longa Alba*, the adjective in prose being accompanied with the preposition *in*; see Zumpt, § 399. Unless, indeed, it mean, *from Alba Longa*.—767. Reckoning Ascanius as the first king of Alba Longa (*A. 1, 271*), and following the order of Livy, Procas is the thirteenth, Capys the seventh, Numitor (grandfather of Romulus) the fourteenth, and Aeneas the third. *Proximus*, then, means simply, 'standing next Silvius'.—768. *Numitor* has the last syllable long by the arsis.—770. *Si, &c.* According to Servius, he with difficulty escaped the treacherous designs of his guardian. *Regnandam*. See *A. 3, 14*.—772. The *corona civilis* (or, more commonly, *civica*) of oak-leaves was given to one who had saved the life of a citizen.—773. Of these towns, which Virgil represents as colonised from Alba, *Nomentum* and *Fidenae* (Virgil uses the rarer singular form) were, in after-times, in the territories of the Sabines, the rest in Latium in its widest sense.—775. This verse is said to be an interpolation by Fabricius Lampugnani, a native of Milan.

776. *Pometios*, Suessa Pometia. *Inui*, identified with the Greek Pan.—778. Romulus, son of Mars, *Mavortius*, is associated

Romulus, Assaraci quem sanguinis Ilia mater
 Educet. Viden', ut geminae stant vertice cristae, 780
 Et pater ipse suo superûm jam signat honore?
 En! hujus, nate, auspiciis illa incluta Roma
 Imperium terris, animos aequabit Olympo,
 Septemque una sibi muro circumdabit arces,
 Felix prole virûm: qualis Berecynthia mater 785
 Invehitur curru Phrygias turrita per urbes,
 Laeta deûm partu, centum complexa nepotes,
 Omnes coelicolas, omnes supera alta tenentes.
 Huc geminas nunc flecte acies, hanc aspice gentem,
 Romanosque tuos. Hic Caesar, et omnis Iuli 790
 Progenies, magnum coeli ventura sub axem.
 Hic vir, hic est, tibi quem promitti saepius audis,
 Augustus Caesar, divi genus, aurea condet
 Saecula qui rursus Latio, regnata per arva
 Saturno quondam; super et Garamantas et Indos 795
 Proferet imperium: jacet extra sidera tellus,
 Extra anni solisque vias, ubi coelifer Atlas
 Axem humero torquet stellis ardentibus aptum.
 Hujus in adventum jam nunc et Caspia regna
 Responsis horrent divûm, et Maeotia tellus, 800
 Et septemgemini turbant trepida ostia Nili.
 Nec vero Alcides tantum telluris obivit,

with Numitor, father of his mother Ilia.—779. *Assaraci*. See verse 648.—780. *Viden'*. See *A.* 3, 319.—785. Rome, with its numerous heroes, is compared to Cybele (*Berecynthia*, from Berecynthia, a mountain in Phrygia, where she was worshipped), who is identified here with Rhea or Terra, the mother of the gods. Cybele is generally represented as crowned with towers (*turrita*).—790. *Julius Caesar*. *Iuli*. See *A.* 1, 267.—792. A flattering compliment to Octavianus Caesar, who received the cognomen of Augustus, 27 B.C., eight years before Virgil's death.—793. *Genus*. See *A.* 4, 12.—795. *Saturno*. See *A.* 8, 319, &c. *Garamantas*. See *Ecl.* 8, 44. *Indos*. These words are not to be construed in their strict meaning. Here *Indos* probably alludes generally to Eastern nations, as the Parthians.—796. Virgil, by a strong exaggeration, extends the Roman arms, under Augustus, beyond the northern hemisphere (*extra sidera*), and south of the zodiac (*extra anni, &c.*).—797. *Atlas*. See *A.* 1, 741; 4, 247.—798. See *A.* 4, 482.

799. Virgil represents as even then trembling at the prospect of the advent of Augustus, the inhabitants of the shores of the *Caspian Sea*—the Hyrcanians and Bactrians; the inhabitants of the shores of the *Palus Maeotis*, the Sea of Azov—the Scythians;—796. Virgil, by a strong exaggeration, extends the Roman arms, under Augustus, beyond the northern hemisphere (*extra sidera*), and south of the zodiac (*extra anni, &c.*).—797. *Atlas*. See *A.* 1, 741; 4, 247.—798. See *A.* 4, 482.

Fixerit aeripedem cervam licet, aut Erymanthi
 Pacarit nemora, et Lernam tremefecerit arcu;
 Nec, qui pampineis victor juga flectit habenis, 805
 Liber, agens celso Nysae de vertice tigres.
 Et dubitamus adhuc virtutem extendere factis?
 Aut metus Ausonia prohibet consistere terra?
 'Quis procul ille autem ramis insignis olivae,
 Sacra ferens? Nosco crines incanaque menta 810
 Regis Romani, primam qui legibus urbem
 Fundabit, Curibus parvis et paupere terra
 Missus in imperium magnum. Cui deinde subibit,
 Otia qui rumpet patriae, residesque movebit,
 Tullus, in arma viros, et jam desueta triumphis 815
 Agmina. Quem juxta sequitur jactantior Ancus;
 Nunc quoque jam nimium gaudens popularibus auris.
 Vis et Tarquinius reges, animamque superbam
 Ultoris Bruti, fascesque videre receptos?
 Consulis imperium hic primus, saevasque secures 820
 Accipiet; natosque pater, nova bella moventes,
 Ad poenam pulchra pro libertate vocabit,

expeditions of Augustus to those of Hercules (*Alcides*; see verse 392) and Bacchus (*Liber*; compare with *Lysaeus*, *A.* 1, 686).—803. The journeys and exploits of Hercules are well known. Traditions of him are found connected with all countries, from India to the Straits of Gibraltar, and the Germans and Celts had their Hercules. *Cervam*. The third labour of Hercules was to catch the brazen-footed stag of Ceryneia, in Arcadia. He wounded it with an arrow (*fixerit*), and brought it alive to Mycenae. *Erymanthi*. See *A.* 5, 448. To bring alive to Mycenae the boar of Erymanthus, was his fourth labour.—804. *Lernam*. See verse 286.—806. The later traditions ascribed to Bacchus a wide extent of conquest, from India to Spain. Persecuted by Juno, he was sheltered in the cave of Mount Nysa, in Thrace. He is often represented as drawn by tigers. See *Ecl.* 5, 29.—808. *Ausonia*. See p. 140, line 27.

809. *Quis-ferens*. Either a question put by Aeneas, or an exclamation of doubt from Anchises himself.—811. *Regis*, Numa.—812. *Cures*, a town of the Sabines, whence, according to some accounts, the name of Quirites given to the Romans. See *A.* 7, 710.—815. *Tullus* Hostilius, the third king of Rome.—816. *Ancus* Martius, the fourth king of Rome.—818. In mentioning the *Tarquini*, Priscus and Superbus, he may include the sixth king, Servius Tullius, as the son-in-law and heir of the former.—819. *Bruti*, the first Brutus, who was one of the principal agents in gaining for the people the power indicated by the *fasces*—the bundles of rods carried before the chief rulers of the state, and which originally, even in the time of the consuls, had the *secures* (verse 820) attached to them.—821. Alluding to the well-known condemnation to death of the sons of Brutus, by Brutus himself.—

Infelix! Uteunque ferent ea facta minores,
 Vincet amor patriae, laudumque immensa cupido.
 Quin Decios, Drusosque procul, saevumque securi 825
 Aspice Torquatum, et referentem signa Camillum,
 Illae autem, paribus quas fulgere cernis in armis,
 Concordes animae nunc, et dum nocte premuntur,
 Heu! quantum inter se bellum, si lumina vitae
 Attigerint, quantas acies stragemque ciebunt! 830
 Aggeribus socer Alpinis atque arce Monoeci
 Descendens; gener adversis instructus Eois.
 Ne, pueri, ne tanta animis assuescite bella;
 Neu patriae validas in viscera vertite vires.
 Tuque prior, tu parce, genus qui ducis Olympo; 835
 Projice tela manu, sanguis meus.
 'Ille triumphata Capitolia ad alta Corintho
 Victor aget currum, caesis insignis Achivis:
 Eruct ille Argos, Agamemnoniasque Mycenae,
 Ipsumque Aeaciden, genus armipotentis Achilli; 840
 Ultus avos Trojae, templa et temerata Minervae.
 'Quis te, magne Cato, tacitum, aut te, Cosse, relinquat?

825. Two of the *Decii*, father and son, devoted themselves in battle. Of the *Drusi*, there were many celebrated, but they are mentioned here probably as a compliment to Livia, the second wife of Augustus, who was of the Drusian family.—826. *Torquatus*, as is well known, put to death his son, for engaging (though successfully) in single-combat contrary to his orders. *Camillum*. The reference is to the victory of Camillus over the Gauls.—827. *Illae*, &c. Pompey and Julius Caesar.—830. Observe *attigerint*, *ciebunt*. Their reaching the light of life, is to precede their bloody provocation.—831. *Socer*. Caesar's daughter Julia was married to Pompey. As is well known, Caesar's troops were composed of those veterans who had fought with him in Gaul; hence *aggeribus* (montibus) *Alpinis*, and *arce Monoeci* Herculia, a promontory, with a temple of Hercules Monoecus, at the foot of the Maritime Alps: while the forces of Pompey were principally from the East (*Eois*, see *A.* 2, 417).—836. See *A.* 1, 534.

837. *Ille*. Lucius Mammilius, who took Corinth, 146 B.C. Observe the construction, as if we could say, *triumphare Corinthum*. The crowning act of a triumph was a sacrifice and banquet in the Capitol.—839. *Ille*, &c. The allusion is probably to Lucius Aemilius Paulus, who defeated Perseus, king of Macedonia, 168 B.C.—the kings of Macedonia boasting of being descended from Achilles (*Aeaciden*; see *A.* 1, 99). This is poetically magnified into the conquest of Greece. See *A.* 1, 283.—841. *Templa*, &c. There is here probably an allusion to the stealing of the Palladium. See *A.* 2, 165.

842. *Cato* the Censor is probably meant. *Cosse* slew Tolumnius, a chief of the Veientes, and obtained the second *spolia opima*. See verse 856.

Quis Gracchi genus? aut geminos, duo fulmina belli,
 Scipiadas, cladem Libyæ; parvoque potentem
 Fabricium? vel te sulco, Serrane, serentem? 845
 Quo fessum rapitis, Fabii? tu Maximus ille es,
 Unus qui nobis cunctando restituis rem.
 Excudent alii spirantia mollius aera,
 Credo equidem; vivos ducent de marmore vultus;
 Orabunt causas melius; coelique meatus 850
 Describent radio, et surgentia sidera dicent:
 Tu regere imperio populos, Rōmane, memento:
 Hæc tibi erunt artes; pacisque imponere morem,
 Parcere subjectis, et debellare superbos.
 Sic pater Anchises, atque hæc mirantibus addit: 855
 'Aspice, ut insignis spoliis Marcellus opimis
 Ingreditur, victorque viros supereminet omnes!
 Hic rem Romanam, magno turbante tumultu,
 Sistet; eques sternet Poenos, Gallumque rebellem;
 Tertiaque arma patri suspendet capta Quirino.' 860
 Atque hic Aeneas—una namque ire videbat
 Egregium forma juvenem, et fulgentibus armis,
 Sed frons laeta parum, et dejecto lumina vultu—
 'Quis, pater, ille, virum qui sic comitatur euntem?
 Filius, ane aliquis magna de stirpe nepotum? 865

843. *Gracchi genus*, the distinguished race of the Gracchi, two of whom were celebrated as consuls, and two as tribunes of the people.—844. The allusion is to the *Scipios*, who were the scourge of Africa.—845. *Fabricius* distinguished himself against Pyrrhus, king of Epirus. C. Atilius, whose dictatorship was announced to him while engaged in sowing; hence his surname, *Serranus*.—846. Of all the celebrated clan of the *Fabii*, he selects *Maximus* Cunctator, the cautious opponent of Hannibal.—847. This verse is said to be taken from Ennius.—848, &c. An animated apostrophe to the Roman race, and a comparison between their superiority in war, and that of the Greeks in the arts of peace—statuary in bronze and marble, eloquence, and astronomy.—851. *Radio*. See *Æcl.* 3, 41.—852. *Tu*, emphatic.

856. *Marcellus* was consul 222 B.C., when, on horseback (*eques*), he slew with his own hand Viridomarus, a prince of the Insubrian Gauls, then engaged in a *tumultus* in the north of Italy. Hence he obtained the third *spolia opima*. He was also one of the most gallant generals that contended against Hannibal (*Poenos*).—860. *Quirino*. A name for the deified Romulus.

861, &c. This is one of the most noted passages of the *Æneid*, commemorating the death of M. Claudius Marcellus, nephew of Augustus, son of the emperor's sister Octavia, who was destined by Augustus to succeed him; he died, however, in his twentieth year, 23 B.C.

Quis strepitus circa comitum! quantum instar in ipso!
Sed nox atra caput tristi circumvolat umbra.'

Tum pater Anchises, lacrimis ingressus obortis:
'O gnate! ingentem luctum ne quaere tuorum:
Ostendent terris hunc tantum fata, neque ultra 870
Esse sinent. Nimium vobis Romana propago
Visa potens, Superi, propria haec si dona fuissent.
Quantos ille virum magnam Mavortis ad urbem
Campus ager gemitus! vel quae, Tiberine, videbis
Funera, quum tumulum praeterlabere recentem! 875
Nec puer Iliaca quisquam de gente Latinos
In tantum spe tollet avos; nec Romula quondam
Ullo se tantum tellus jactabit alumno.
Heu pietas! heu prisca fides! invictaque bello
Dextera! non illi se quisquam impune tulisset 880
Obvius armato, seu quum pedes iret in hostem,
Seu spumantis equi foderet calcaribus armos.
Heu, miserande puer! si qua fata aspera rumpas!
Tu Marcellus eris. Manibus date lilia plenis;
Purpureos spargam flores, animamque nepotis 885
His saltem accumulem donis, et fungar inani
Munere.'—Sic tota passim regione vagantur
Aëris in campis latis, atque omnia lustrant.
Quae postquam Anchises natum per singula duxit,
Incenditque animum famae venientis amore; 890
Exin bella viro memorat quae deinde gerenda;

866. *Instar* may infer likeness to his father, but some think that it expresses majesty, by a rare use of the word!

870. Referring to his youth when he died.—874. *Campus*, the well-known (*ille*) Campus Martius. *Tiberinus* was the name of the river-god. See A. 8, 31.—875. His funeral rites were celebrated by Augustus with the utmost magnificence, and his remains were deposited in the burial-place of the Julian family, erected a little before, by Augustus, on the Campus Martius.—877. *Romula*; the more common form is *Romulea*.—880. *Tulisset*; 881. *iret*; indicating what he would have done, in the event of his attacking the enemy—which, however, did not happen.—883. *Si* includes a wish (verse 187) as well as an hypothesis.

884. 'Thou shalt be a Marcellus worthy of the name.' This passage, read by Virgil to Augustus and Octavia, is said to have excited overpowering emotions in the mother's heart. *Munibus*, &c. Alluding to a practice, common still in many countries, of strewing graves with flowers.—885. *Purpureos*, referring probably to their beauty. See *Ecl.* 9, 40.

Laurentesque docet populos, urbemque Latini;
 Et quo quemque modo fugiatque, feratque, laborem.
 Sunt geminae Somni portae, quarum altera fertur
 Cornea, qua veris facilis datur exitus Umbris: 895
 Altera, candenti perfecta nitens elephanto;
 Sed falsa ad coelum mittunt insomnia Manes.
 His ubi tum natum Anchises, unaque Sibyllam
 Prosequitur dictis, portaque emittit eburna.
 Ille viam secat ad naves, sociosque revisit; 900
 Tum se ad Caietae recto fert litore portum.
 Ancora de prora jacitur: stant litore puppes.

892. *Laurentum*, on the coast south of the Tiber, was the residence of King Latinus. It was said to derive its name from the laurels with which it abounded (*A.* 7, 59, &c.). The allusion is to the war between Aeneas and the Latins, the subject of the following six Books.—893. See *A.* 3, 459.

894, &c. The description of the two gates is borrowed from Homer, *Od.* 19, 562. It is not easy to see why Virgil has chosen this method of dismissing Aeneas and the Sibyl from Hades. Nor can a satisfactory reason be given why they leave through the portal of false dreams. Does Virgil mean to insinuate that it was more capacious than the other?—901. *Caieta* is said to be named from the nurse of Aeneas, who died there, *A.* 7, 1—a promontory and town of Latium. *Recto litore* means 'in a straight line along the shore.' See a similar expression, *A.* 8, 57, *recto flumine*, 'straight up the river.' The anchor was thrown from the prow, which remained in deep water, while the sterns were fixed on the shore. See verse 3.

DECLENSION OF PROPER NAMES.

A

Abäris, is, m.
Abäa, antis, m.
Abella, ae, f.
Ägebüs, i, f.
Äönnus, antis, m.
Äearnäs, änis, m.
Äöa, ae, f.
Äcerra, ärum, f. pl.
Äceta, ae, f.
Äcetes, ae, m.
Ächäicus, a, um, adj.
Ächäius, a, um, adj.
Ächätes, ae, m.
Ächäliuus, a, um, adj.
Ächäménides, ae, m.
Ächäron, ontis, m.
Ächilles, is, m.
Ächillüs, a, um, adj.
Ächivus, a, um, adj.
Äcidäliuus, a, um, adj.
Äcmon, önis, m.
Äcoetes, ae, m.
Äconteus, ei, m.
Äcrägäs, antis, m.
Äcrisiönüs, a, um, adj.
Äcrisius, ii, m.
Äcron, önis, m.
Äctaeus, a, um, adj.
Äctias, ädis, f.
Äctius, a, um, adj.
Äctor, öris, m.
Ädamastus, i, m.
Ädönis, idis, m.
Ädrastus, i, m.
Äëüides, ae, m.
Äeaeus, a, um, adj.
Äegaeon, önis, m.
Äegaeus, a, um, adj.
Äegle, äs, f.
Äegon, önis, m.
Äegyptius, a, um, adj.
Äegyptius, i, f.
Äëüides, ae, m.
Äenëas, ae, m.
Äenëius, a, um, adj.

Äenides, ae, m.
Äëüä, ae, f.
Äëüides, ae, m.
Äëüliuus, a, um, adj.
Äëüliu, i, m.
Äëüi Fäüsci, örum, m. pl.
Äëüliöüliu, a, um, adj.
Äëthiöpes, um, m. pl.
Äëthön, önis, m.
Äëtna, ae, f.
Äëtnaeus, a, um, adj.
Äëtülus, a, um, adj.
Äfer, fra, frum, adj.
Äfrica, ae, f.
Äfricanus, i, m.
Ägämemnönüus, a, um, adj.
Ägänippë, äs, f.
Ägäthyräi, örum, m. pl.
Ägënor, öris, m.
Ägis, idis, m.
Ägrippa, ae, m.
Ägyllinus, a, um, adj.
Äjaz, äcis, m.
Älba Longa, ae, f.
Älhänu, a, um, adj.
Älbiä, ae, f.
Älbünëa, ae, f.
Älburnus, i, m.
Älcander, äri, m.
Älcänor, öris, m.
Älöüihöu, i, m.
Älöides, ae, m.
Älöimëdon, ontis, m.
Älcinöüu, i, m.
Älcippë, äs, f.
Älcon, önis, m.
Älecto. See Allecto.
Äletes, ae, m.
Älexis, is, m.
Ällecto or Älecto, äs, f.
Älisa, ae, f.
Älmo, önis, m.
Äliüdae, ärum, m. pl.
Älpe, ium, m. pl.
Älphëüboeus, i, m.
I. Älphëu, i, m.
II. Älphëu, a, um, adj.
Älpinus, a, um, adj.
Äleu, i, m.

Ämäryllis, idis, f.
Ämäsënu, i, m.
Ämastrus, i, m.
Ämäta, ae, f.
Ämäthäs, untis, f.
Ämäzönëu, um, f. pl.
Ämäzönüdes, um, f. pl.
Ämäzönüu, a, um, adj.
Ämërinus, a, um, adj.
Äminaeus, a, um, adj.
Ämüternus, a, um, adj.
Ämmon. See Hammon.
Ämor, öris, m.
Ämphion, önis, m.
Ämphitrögnüädes, ae, m.
Ämphrögüu, a, um, adj.
Ämphrögus, i, m.
Ämsancius, i, m.
Ängelae, ärum, f. pl.
Ämyclaeus, a, um, adj.
Ämyceus, i, m.
Ämyntas, ae, m.
Ämüthädönüu, ii, m.
Änagnia, ae, f.
Änchëmöliu, i, m.
Änchises, ae, m.
Änchisëu, a, um, adj.
Änchisäüdes, ae, m.
Äncus, i, m.
Änädrögëos, i, m.
Änädrömäche, äs, f.
Ängülia or Ängüliä, ae, f.
Äniënu, a, um, adj.
Änio, önis, m.
Änius, ii, m.
Änna, ae, f.
Äntaeus, i, m.
Äntändros or -us, i, f.
Äntänor, öris, m.
Äntänörüdes, ae, m.
Äntheus, ei, m.
Äntigënes, is, m.
Äntiphätes, i, m.
Äntinüu, ii, m.
Äntüres, i, m.
Änübis, is, m.
Änzw, öris, m.
Änzäru, i, m.

Aōnes, um, m. pl.
Aōnius, a, um, adj.
Aornos, i, m.
Apenniniciōla, ae, m.
Apenninus, i, m.
Aphidnus, i, m.
Apollo, inis, m.
Aquacōlus, i, m.
Arabi, ōrum, m. pl.
Arabi, ōrum, m. pl.
Arabi, ōrum, m. pl.
Aracynthus, i, m.
Arac, ōrum, f. pl.
Arar, ōris, m.
Araxes, is, m.
Arcades. See *Arcas*.
Arcadia, ae, f.
Arcadius, a, um, adj.
Arcas, ōdis, adj.
Arcans, ontis, m.
Archēus, ōis, m.
Arochippus, i, m.
Arctos, i, f.; pl. *Arcti*.
Arotūrus, i, m.
Ardia, ae, f.
Arthūda, ae, f.
Argi, ōrum, m. pl.
Argistum, i, n.
Argivus, a, um, adj.
Argo, ōis, f.
Argolicus, a, um, adj.
Argus, i, m.
Argyripa, ae, f.
Ariadnē, ōis, f.
Aricia, ae, f.
Arion, ōnis, m.
Arista, ae, f.
Aristaeus, i, m.
Aristaeus, a, um, adj.
Armenius, a, um, adj.
Argi, ōrum, m. pl.
Arvus, untis, m.
Asbutes, is, m.
Ascanius, ōis, m.
Asoraueus, a, um, adj.
Asia, ae, f.
Asilas, ae, m.
 I. *Asius*, a, um, adj.
 II. *Asius*, ōis, m.
Assarācus, i, m.
Assiprius, a, um, adj.
Asius, ōris, m.
Asiūnas, actis, m.
Athēis, is, m.
Athōs, ōis (acc. *Athon*), m.
Atti, ōrum, m. pl.
Atina, ae, f.
Atinas, ae, m.
Atlantis, ōdis, f.
Atlas, ontis, m.
Atrides, ae, m.

Atys, yos, m.
Aufidius, i, m.
Augustus, i, m.
Aulestes, ae, m.
Aulus, ōdis, f.
Aunus, i, m.
Aurora, ae, f.
Aurunci, ōrum, m. pl.
Auruncus, a, um, adj.
Ausonia, ae, f.
Ausoniāda, ōrum, m. pl.
Ausoniūda, a, um, adj.
Autōmedon, ontis, m.
Aventinus, i, m.
 I. *Avernus*, i, m.
 II. *Avernus*, a, um, adj.

B

Bacchēus, a, um, adj.
Bacchus, i, m.
Bactra, ōrum, n. pl.
Baia, ōrum, f. pl.
Balaēus, e, adj.
Barcaci, ōrum, m. pl.
Barot, ōis, f.
Batulus, i, n.
Batulus, ōis, m.
Bedrycius, a, um, adj.
Belgicus, a, um, adj.
Belidea, ae, m.
Bellona, ae, f.
Belus, i, m.
Bendaeus, i, m.
Berdyneus, a, um, adj.
Bérōs, ōis, f.
Blānor, ōris, m.
Blāas, ae, m.
Bola, ae, f.
Bōoles, ae, m.
Bōreus, ae, m.
Brāreus, ōis, m.
Britanni, ōrum, m. pl.
Brontes, ae, m.
Brutus, i, m.
Būstis, ōdis, m.
Butes, ae, m.
Bulhrūtum, i, n.
Byrea, ae, f.

C

Cacus, i, m.
Caecilius, i, m.
Caedlous, i, m.
Caeneus, ōis, m.
Caere, ōtis (abl. *Caerōte*), n.
Caesar, ōris, m.
Cāicus, i, m.
Cāista, ae, f.
Cāidōr, ōra, ōrum, adj.
Calchas, ontis, m.
Cāles, ōrum, f. pl.
Callōpe, ōis, f.
Cālybe, ōis, f.
Calidon, ōnis, f.

Cāmārīna, ae, f.
Cāmers, eris, m.
Cāmilla, ae, f.
Cāmillus, i, m.
Campānus, a, um, adj.
Cānopus, i, m.
Cāpēnus, a, um, adj.
Cāphēreus, ōis, m.
Cāptōlōm, ōis, n.
Cāprae, ōrum, f. pl.
Cāpua, ae, f.
Cāpys, yos, m.
Cāres, ōrum, m. pl.
Cārinae, ōrum, f. pl.
Carmentālis, e, adj.
Carmentis, ōis, f.
Carpihius, a, um, adj.
Carthāgo, inis, f.
Casmilla, ae, f.
Caspēria, ae, f.
Caspūs, a, um, adj.
Casandra, ae, f.
Castālia, ae, f.
Castor, ōris, m.
Cātilina, ae, m.
Cātilus, i, m.
Cāto, ōris, m.
Caucāsius, a, um, adj.
Caucāsius, i, m.
Caulon, ōnis, m.
Cāystros or *-us*, i, m.
Cēa, ae, f.
Cecropidae, ōrum, m. pl.
Cecropius, a, um, adj.
Celaeno, ōis, f.
Cēlenna, ae, f.
Cēleus, ōis, m.
Centaurs, ōrum, m. pl.
Centaurus, i, f.
Cēraunia, ōrum, n. pl.
Cerbērus, i, m.
Cērēalis, e, adj.
Cērēs, ōris, f.
Cēthegus, i, m.
Chalcidicus, a, um, adj.
Chālybēs, ōrum, m. pl.
Chāon, ōnis, m.
Chāonia, ae, f.
Chāonius, a, um, adj.
Chāos (abl. *Chao*), n.
Chāron, ontis, m.
Chārybēs, ōis, f.
Chēlae, ōrum, f. pl.
Chimaera, ae, f.
Chiron, ōnis, m.
Chlōreus, ōis, m.
Chrōmis, ōis, m.
Cicōnes, ōrum, m. pl.
Cimēnus, i, m.
Cinna, ae, m.
Ciniphius, a, um, adj.
Cinyras, ae, m.
Circaeus, a, um, adj.
Cirōs, ōis, f.
Circosae, ōrum, m. pl.

Cicētia, *idīs*, *f.*
Cicēus, *ei*, *m.*
Cithaeron, *ōnis*, *m.*
Clānius, *ii*, *m.*
Clārius, *a*, *um*, *adj.*
Clārus, *i*, *m.*
Claudius, *a*, *um*, *adj.*
Clausus, *i*, *m.*
Clio, *us*, *f.*
Clitumnus, *i*, *m.*
Clōanthus, *i*, *m.*
Cloelia, *ae*, *f.*
Clōnius, *ii*, *m.*
Clōnus, *i*, *m.*
Clōntius, *ii*, *m.*
Clāsius, *a*, *um*, *adj.*
Clāsius, *ii*, *n.*
Clēmēne, *ēs*, *f.*
Clitius, *ii*, *m.*
Cleles, *itis*, *m.*
Clōgītus, *a*, *um*, *adj.*
Clōgītus, *i*, *m.*
Clōrus, *i*, *m.*
Cōeus, *i*, *m.*
Collātinus, *a*, *um*, *adj.*
Cōra, *ae*, *f.*
Cōras, *ae*, *m.*
Cōrinthus, *i*, *f.*
Cōroebus, *i*, *m.*
Cōrybāntius, *a*, *um*, *adj.*
Cōrygeus, *a*, *um*, *adj.*
Cōrydon, *ōnis*, *m.*
Cōrynaeus, *i*, *m.*
Cōrythus, *i*, *m.*
Cōsae, *drum*, *f.* *pl.*
Cosus, *i*, *m.*
Crātacia, *idīs*, *f.*
Crēmōna, *ae*, *f.*
Crēs, *itis*, *m.*
Crēsūs, *a*, *um*, *adj.*
Cressus, *a*, *um*, *adj.*
Crēta, *ae*, *f.*
Crētaeus, *a*, *um*, *adj.*
Crētheus, *eos*, *m.*
Crēusa, *ae*, *f.*
Crīmēsius, *i*, *m.*
Crustēmēri, *drum*, *m.* *pl.*
Crustimius, *a*, *um*, *adj.*
Cūmae, *drum*, *f.* *pl.*
Cūmaeus, *a*, *um*, *adj.*
Cūpāo, *ōnis*, *m.*
Cūpencus, *i*, *m.*
Cūpido, *ōnis*, *m.*
Cūres, *i*, *m.* *or f. pl.*
Cūrētes, *um*, *m.* *pl.*
Cybēte, *ēs*, *f.*
Cybēte, *ēs* and *ae*, *f.*
Cyclādes, *um*, *f.* *pl.*
Cyclopūs, *a*, *um*, *adj.*
Cyclops, *ōpis* (*pl. Cyclopes*, *um*), *m.*
Cygnus, *i*, *m.*
Cyāippe, *ēs*, *f.*
Cyāon, *ōnis*, *m.*
Cyāōnius, *a*, *um*, *adj.*

Cyllērus, *i*, *m.*
Cyllēne, *ēs*, *f.*
Cyllēnius, *a*, *um*, *adj.*
Cymōdōce, *ēs*, *f.*
Cymōdōcea, *ae*, *f.*
Cymōthōs, *ēs*, *f.*
Cynthius, *ii*, *m.*
Cynthus, *i*, *m.*
Cyprus, *i*, *f.*
Cyrēne, *ēs*, *f.*
Cyrnēus, *a*, *um*, *adj.*
Cythēra, *drum*, *n.* *pl.*
Cythēra, *ae*, *f.*
Cytōrus, *i*, *m.*

D

Dāeus, *i*, *m.*
Daedālus, *i*, *m.*
Dāhae, *drum*, *m.* *pl.*
Dāmoetas, *ae*, *m.*
Dānde, *ēs*, *f.*
Dāndi, *drum*, *m.* *pl.*
Daphnis, *idīs* (*acc. -im* and *-in*), *m.*
Dardānia, *ae*, *f.*
Dardānides, *ae*, *m.*
Dardānis, *idīs*, *f.*
Dardānius, *a*, *um*, *adj.*
I. Dardānus, *i*, *m.*
II. Dardānus, *a*, *um*, *adj.*
Dāres, *itis*, *m.*
Daucius, *a*, *um*, *adj.*
Dauntius, *a*, *um*, *adj.*
Daunus, *i*, *m.*
Dēcti, *drum*, *m.* *pl.*
Dēiōpēa, *ae*, *f.*
Dēiōphōbe, *ēs*, *f.*
Dēiōphōbus, *i*, *m.*
Dēika, *ae*, *f.*
Dēikus, *a*, *um*, *adj.*
Dēilos, *i*, *f.*
Dēmōdōceus, *i*, *m.*
Dēmōlēns, *i*, *m.*
Dēmōphōn, *ōntis*, *m.*
Dercennus, *i*, *m.*
Deucāllon, *ōnis*, *m.*
Diāna or *Didna*, *ae*, *f.*
Diactaeus, *a*, *um*, *adj.*
Dido, *ūs* and *ōnis*, *f.*
Didymōn, *ōnis*, *m.*
Dindyma, *drum*, *n.* *pl.*
Dionēdes, *is*, *m.*
Dionaeus, *a*, *um*, *adj.*
Diores, *is*, *m.*
Diozippus, *i*, *m.*
Dirae, *drum*, *f.* *pl.*
Dircaeus, *a*, *um*, *adj.*
Dis, *itis*, *m.*
Discordia, *ae*, *f.*
Dūdōna, *ae*, *f.*
Dūdōnaeus, *a*, *um*, *adj.*
Dōlōchōn, *ōnis*, *m.*
Dōlon, *ōnis*, *m.*
Dōlōpes, *um*, *m.* *pl.*
Dōnāsa, *ae*, *f.*

E

Dōrkous, *a*, *um*, *adj.*
Dōris, *idīs*, *f.*
Dōrgelus, *i*, *m.*
Dulo, *ūs*, *f.*
Drances, *is*, *m.*
Drēphnum, *i*, *n.*
Drūsi, *drum*, *m.* *pl.*
Drūades, *um*, *f.* *pl.*
Drūmo, *ūs*, *f.*
Drūōpe, *ēs*, *f.*
Drūōpes, *um*, *m.* *pl.*
Drūops, *ōpis*, *m.*
Dāllichium, *ii*, *n.*
Dāllichius, *a*, *um*, *adj.*
Dymae, *antis*, *m.*

Ēbātus, *i*, *m.*
Ēchiōnius, *a*, *um*, *adj.*
Ēdōnus, *a*, *um*, *adj.*
Ēgēria, *ae*, *f.*
Ēlectra, *ae*, *f.*
Ēleus, *a*, *um*, *adj.*
Ēleusinus, *a*, *um*, *adj.*
Ēlias, *ādis*, *adj.*
Ēlis, *idīs*, *f.*
Ēliasa, *ae*, *f.*
Ēlyseum, *ii*, *n.*
Ēlysius, *a*, *um*, *adj.*
Ēmāthia, *ae*, *f.*
Ēmāthion, *ōnis*, *m.*
Enclādus, *i*, *m.*
Enipeus, *ei*, *m.*
Entellus, *i*, *m.*
Eōus, *a*, *um*, *adj.*
Ēpos, *i*, *m.*
Ēphjre, *ēs*, *f.*
Ēphjreus, *a*, *um*, *adj.*
Ēpidaureus, *i*, *m.*
Ēpiros or *Ēpirus*, *i*, *f.*
Ēpālo, *ōnis*, *m.*
Ēpjitides, *ae*, *m.*
Ēpjitus, *i*, *m.*
Ērātō, *ūs*, *f.*
Ērēbus, *i*, *m.*
Ērētum, *i*, *n.*
Ēricōtes, *ae*, *m.*
Ērichthōnius, *ii*, *m.*
Ēridānus, *i*, *m.*
Ērigōne, *ēs*, *f.*
Ērīnus, *yos*, *f.*
Ērīphyle, *ēs*, *f.*
Ērycinus, *a*, *um*, *adj.*
Ērymanthus, *i*, *m.*
Ērymas, *antis*, *m.*
Ēryx, *ōtis*, *m.*
Ētrūria, *ae*, *f.*
Ētruscus, *a*, *um*, *adj.*

Euanthes, is, m.
Eubolus, a, um, adj.
Eumæus, is, m.
Eumelus, is, m.
Eumenides, um, f. pl.
Eumæus, is, m.
Euphrates, is, m.
Euröpa, ae, f.
Eurötas, ae, m.
Eurus, a, um, adj.
Eurus, is, m.
Euryalus, is, m.
Eurydice, es, f.
Eurypylus, is, m.
Eurytheus, is, m.
Eurytides, ae, m.
Eurytion, önis, m.
Evadne, es, f.
Evander, is, m.
Evandrius, a, um, adj.

F

Fabäria, is, m.
Fabii, örum, m. pl.
Fabricius, is, m.
Fadus, is, m.
Falerius, a, um, adj.
Fallaci, örum, m. pl.
Faunus, is, m.
Feronia, ae, f.
Fescenninus, a, um, adj.
Fidena, ae, f.
Fidivius, a, um, adj.
Fidii, örum, m. pl.
Fidius, is, m.
Firiae, ae, f.

G

Gibbi, örum, m. pl.
Gibinus, a, um, adj.
Gaetulus, a, um, adj.
Gälaeus, is, m.
Gallia, ae, f.
Gallus, is, m.
Gangaridae, örum, m. pl.
Ganges, is, m.
Gänymedes, is, m.
Gärrimantes, um, m. pl.
Gärrimantis, idis, f.
Gargänius, is, m.
Gargära, örum, n. pl.
Gela, ae, f.
Gäloni, örum, m. pl.
Gälius, a, um, adj.
Gäryon, önis; and *Gäry-
 önes*, ae, m.
Gälae, örum, m. pl.
Gälicus, a, um, adj.
Glaucus, is, m.
Gnäsius, a, um, adj.
Gorgo, önis (pl. *Gorgonēs*,
 um), f.
Gorgönus, a, um, adj.
Gortynius, a, um, adj.
Gracchus, is, m.

Grädcus, is, m.
Gracila, ae, f.
Gräfügena, ae, m.
Gräjus, a, um, adj.
Gräviscae, örum, f. pl.
Gräpnus, a, um, adj.
Gädrus, is, f.
Gäas, ae, m.
Gäges, is, m.
Gälippus, is, m.

H

Hadriäus, a, um, adj.
Haemon, önis, m.
Haemonides, ae, m.
Haemus, is, m.
Hälesus, is, m.
Hälius, is, m.
Hälys, is, m.
Hämädryas, idis, f.
Hammon, önis, m.
Harpälice, es, f.
Harpälicus, is, m.
Harpyiae, örum, f. pl.
Häbrus, is, m.
Häcäte, es, f.
Hector, öris, m.
Hectörus, a, um, adj.
Häciba, ae, f.
Hälena, ae, f.
Hälenor, öris, m.
Hälenus, is, m.
Hälicon, önis, m.
Hellesponticus, a, um,
 adj.
Hälorus, is, m.
Hälymus, is, m.
Herdäus, is, m.
Hercules, is, m.
Hercüläus, a, um, adj.
Härlus, is, m.
Hermänius, is, m.
Hermione, es, f.
Hermus, is, m.
Hernicus, a, um, adj.
Hästöne, es, f.
Hesperia, ae, f.
Hesperides, um, f. pl.
Hesperis, idis, adj.
Hesperius, a, um, adj.
Hesperus, is, m.
Hicetäonius, a, um, adj.
Himella, ae, f.
Hippöcon, öntis, m.
Hippödäme, es, f.
Hippölyce, es, f.
Hippölytus, is, m.
Hippölades, ae, m.
Hiso, önis, m.
Hister, is, m.
Hömöle, es, f.
Hortinus, a, um, adj.
Hädes, um, f. pl.
Hybla, ae, f.
Hyblaicus, a, um, adj.

Hädaepes, is, m.
Hylaeus, is, m.
Hylas, ae, m.
Hylas, idis, m.
Hyllus, is, m.
Hymäneus, is, m.
Hypänis, is, m.
Hyperbörus, a, um, adj.
Hyrcäni, örum, m. pl.
Hyrcänus, a, um, adj.
Hyrtäides, ae, m.
Hyrtäus, is, m.

I

Iacchus, is, m.
Iaera, ae, f.
Iäpätus, is, m.
Iäpis, idis, m.
Iäpyx, idis, m.
 I. *Iäpyx*, idis, m.
 II. *Iäpyx*, idis, adj.
Iarbas, ae, m.
Iärides, ae, m.
Iäsius, is, m.
Iäri, örum, m. pl.
Iärus, a, um, adj.
Iärus, is, m.
Iäa, ae, f.
 I. *Iäeus*, a, um, adj.
 II. *Iäeus*, is, m.
Iädlum, is, n.; and
Idalia, ae, f.
Iädlus, a, um, adj.
Idas, ae, m.
Idämon, önis, m.
Iädmönus, is, m.
Iädmäus, a, um, adj.
Iäa, ae, f.
Iäacus, a, um, adj.
Iäades, um, f. pl.
Iäöne, es, f.
Iäönus, is, m.
Iäum, is, n.
Iäus, a, um, adj.
Iälyricus, a, um, adj.
Iäus, is, m.
Iäa, ae, f.
Iädon, önis, m.
Imbräides, ae, m.
Imbräus, is, m.
Indächius, a, um, adj.
Indächus, is, m.
Indäime, es, f.
Indäa, ae, f.
Indiges, idis, m.
Indus, a, um, adj.
Insus, is, m.

Jānus, i, m.
Jō, as, f.
Jollas, ae, m.
Jōnius, a, um, adj.
Jōpas, ae, m.
Jōphitus, i, m.
Jris, iāis (acc. *Trin*), f.
 I. *Jōmārus*, i, m.; and
Jōmāra, ōrum, n. pl.
 II. *Jōmārus*, i, m.
Jālla, ae, f.
Jāllades, um, f. pl.
 I. *Jāllus*, a, um, adj.
 II. *Jāllus*, i, m.
Jāhōa, ae, f.
Jāhōus, i, m.
Jāraeus, a, um, adj.
Jays, yos, m.
Jālus, i, m.
Jāzon, ōnis, m.
Jāzōnius, a, um, adj.

J
Jāntēillum, i, n.
Jānus, i, m.
Jāllus, a, um, adj.
Jāno, ōnis, f.
Jānōnius, a, um, adj.
Jūpiter, Jovis, m.
Jūturna, ae, f.

L
Lābici, ōrum, m. pl.
Lābrynthus, i, m.
Lācaena, ae, f., adj.
Lācōdaemon, ōnis, f.
Lācōdaemōnius, a, um, adj.
Lācinia, ae, f.
Lādes, is, m.
Lādon, ōnis, m.
Lāērtius, a, um, adj.
Lāgus, i, m.
Lāmus, i, m.
Lāmīrus, i, m.
Lāōōon, ōnis, m.
Lāōōamia, ae, f.
Lāōōdonis, a, um, adj.
Lāōōdonitides, ae, m.
Lāōōdonitius, a, um, adj.
Lāpithae, ōrum, m. pl.
Lārides, ae, m.
Lārīna, ae, f.
Lārīsaenus, a, um, adj.
Lāthōus, i, m.
 I. *Lātīnus*, i, m.
 II. *Lātīnus*, a, um, adj.
Lātium, ii, m.
Lātōna, ae, f.
Lātōnius, a, um, adj.
Laurens, ōnis, adj.
Laurentius, a, um, adj.

Lausus, i, m.
Lāōinia, ae, f.
Lāōinium, ii, n.
Lāōinius, a, um, adj.
Lēda, ae, f.
Lēdaeus, a, um, adj.
Lēlēges, um, m. pl.
Lēnnius, a, um, adj.
Lēnaeus, a, um, adj.
Lerna, ae, f.
Lernaues, a, um, adj.
Lesbos, i, f.
Lēthaues, a, um, adj.
Leucaspis, iāis, m.
Leucides, ae, m.
Liber, ēri, m.
Libēthris, iāis, f.
Lībūni, ōrum, m. pl.
Lībja, ae, f.
Lībōus, a, um, adj.
Lībystis, iāis, f.
Līchas, ae, m.
Līcymnia, ae, f.
Līgēa, ae, f.
Līger, ēri, m.
Līgīres, um, m. pl.
Līgu, ōris, m.
Lībbyēus, a, um, adj.
Līpāre, es, f.
Līris, is, m.
Lōcri, ōrum, m. pl.
Lūcāgus, i, m.
Lūcas, ae, m.
Lūcētius, ii, m.
Lūcifer, ēri, m.
Lūcina, ae, f.
Lūcīnus, i, m.
Lūpercal, ālis, n.
Lūpercus, i, m.
Lūvaus, i, m.
 I. *Lūcaeus*, i, m.
 II. *Lūcaeus*, a, um, adj.
Lūdon, ōnis, m.
Lūcōnius, a, um, adj.
Lūcia, ae, f.
Lūcidās, ae, m.
Lūciscas or -a, ae, m.
Lūcius, a, um, adj.
Lūcōrias, ādis, f.
Lūcōris, iāis, f.
Lūcētius, a, um, adj.
Lūcūrgus, i, m.
Lūcus, i, m.
Lūdi, ōrum, m. pl.
Lūdia, ae, f.
Lūdius, a, um, adj.
Lygnocus, ei, m.
Lyrnēōus, a, um, adj.
Lyrnēus, i, m.

M
Mūchdon, ōnis, m.
Maecander, ēri, m.
Maecenas, ātis, m.
Maenālius, a, um, adj.

Maenālius, i, m.
Macon, ōnis, m.
Maōnia, ae, f.
Maōnides, ae, m.
Maōnius, a, um, adj.
Maōtius, a, um, adj.
Maevius, ii, m.
Māgus, i, m.
Māja, ae, f.
Mālea, ae, f.
Manlius, ii, m.
Manto, ōis, f.
Mantida, ae, f.
Marcellus, i, m.
Mārēdis, iāis, adj.
Mārica, ae, f.
Mārius, ii, m.
Marpēsius, a, um, adj.
Marrūvius, a, um, adj.
Mars, rīis, m.
Marsi, ōrum, m. pl.
Martius, a, um, adj.
Massica, ōrum, n. pl.
 I. *Massicus*, a, um, adj.
 II. *Massicus*, i, m.
Massyli, ōrum, m. pl.
Massylus, a, um, adj.
Maurūsius, a, um, adj.
Māvora, ōris, m.
Māvortius, a, um, adj.
Medi, ōrum, m. pl.
Mēdia, ae, f.
Mēdon, ōnis, m.
Mēdus, a, um, adj.
Mēgaera, ae, f.
Mēgārus, a, um, adj.
Mēlampus, i, m.
 I. *Mēlōboeus*, a, um, adj.
 II. *Mēlōboeus*, i, m.
Mēlōerta or -es, ae, m.
Mēlīte, ēs, f.
Mella, ae, f.
Memmi, ōrum, m. pl.
Memnon, ōnis, m.
Mēnalcas, ae, m.
Mēnēlaus, i, m.
Mēnestheus, ēi, m.
Mēnoetes, ae, m.
Mercūrius, ii, m.
Mērops, ōpis, m.
Mēsāgus, i, m.
Mēlābus, i, m.
Mēthymnaeus, a, um, adj.
Mētiscus, i, m.
Mettus, i, m.
Mēzentius, ii, m.
Micon, ōnis, m.
Milēsius, a, um, adj.
Mimas, ōnis, m.
Mincius, ii, m.
Mīnerva, ae, f.
Mīnio, ōnis, m.
Mīnōius, a, um, adj.
Mīnos, ōis, m.
Mīnōtaurus, i, m.

Misēnus, i, m.
Mndeglos, i, m.
Mnestheus, ēi, m.
Moeris, is, m.
Mlorachus, i, m.
Mlosasus, i, m.
Mnoecus, i, m.
Mopus, i, m.
Mōri, ōrum, m. pl.
Mulōber, ēris or ēri, m.
Murrānus, i, m.
Mūsa, ae, f.
Mūsaenus, i, m.
Mūtusa, ae, f.
Mycēnas, ōrum, f. pl.; or
Mycēna, ae, f.
Mycēnaeus, a, um, adj.
Mycōnos, i, f.
Mygdalides, ae, m.
Myrmidōnes, um, m. pl.
Myra, ae, f.
Myrae, a, um, adj.

N

Nāas, ādis (pl. *Naiades*, um), f.
Nāis, idis or idos (pl. *Naiades*, um), f.
Nāpaeae, ōrum, f. pl.
Nār, ēris, m.
Nārycius, a, um, adj.
Naytes, ae, m.
Naxos, i, f.
Nācro, ae, f.
Nāloas, is, m.
Nēmia, ae, f.
Nēptilēmus, i, m.
Nēptūnius, a, um, adj.
Nēptūnus, i, m.
Nērēis, idis (pl. *Nērēides*, um), f.
Nērēius, a, um, adj.
Nērēus, ēi, m.
Nērēine, ēis, f. = *Nereis*.
Nērēitos, i, f.
Nersae, ōrum, f. pl.
Nēsaeae, ēis, f.
Nilus, i, m.
Niphaeus, i, m.
Niphates, ae, m.
Nisa, ae, f.
Nisus, i, m.
Nāmon, ōnis, m.
Nōmādes, um, m. pl.
Nōmentum, i, n.
Nōricus, a, um, adj.
Nōtus, i, m.
Nūma, ae, m.
Nāmānus, i, m.
Nāmicius, ii, m.
Nāmidae, ōrum, m. pl.
Nāmītor, ēris, m.
Nursia, ae, f.
Nysa, ae, f.

O

Oaxos, is, m.
Ocellus, i, m.
Oonus, i, m.
Oedagrius, a, um, adj.
Oedāsa, ae, f.
Oedālus, i, m.
Oechāsa, ae, f.
Oenōtrius and *Oenōtrus*, a, um, adj.
Oeta, ae, f.
Olēus, ēi or ōos, m.
Olēdros, i, f.
Olympiacus, a, um, adj.
Olympus, i, m.
Onytes, is, m.
Opheites, ae, m.
Opis, is, f.
Orchades, um, f. pl.
Orcus, i, m.
Orēdes, um, f. pl.
Orestes, is, m.
Oricius, a, um, adj.
Orion, ōnis or ōnis, m.
Orithyia, ae, f.
Ornythus, i, m.
Orōdes, is, m.
Orontes, is, m.
Orpheus, ī (dat. *Orphēi*, acc. *Orphēas*, voc. *Orphēu*), m.
Orses, is, m.
Orsilochus, i, m.
Ortygia, ae, f.
Ortygius, ii, m.
Ortyx, ōrum, m. pl.
Osinius, ii, m.
Ostris, is, m.
Ossa, ae, f.
Othryades, ae, m.
Oihrys, ōos, m.

P

Pachynum, i, n.
Pactolus, i, m.
Pādus, i, m.
Pādusa, ae, f.
Paeon, ōnis, m.
Paeonius, a, um, adj.
Paestum, i, n.
Pāgēus, i, m.
Palaemon, ōnis, m.
Pālāmedes, is, m.
Pālātinus, a, um, adj.
Pālātium, ii, n.
Pāles, is, f.
Pālucus, i, m.
Pālūnurus, i, m.
Pallādium, ii, n.
Pallantium, i, n.

I. *Pallas*, antis, m.
 II. *Pallas*, ādis, f.
Palmus, i, m.
Pān, Pānos, m.
Panohaeus, a, um, adj.
Panchāia, ae, f.
Pandārus, i, m.
Pangaea, ōrum, n. pl.
Pānōpēa, ae, f.
Pānōpes, is, m.
Pantiāgias, ae, m.
Panthus, i (voc. *Panthu*), m.
Pāphius, a, um, adj.
Pāphus, i, m.
Paeae, ōrum, f. pl.
Paris, idis, m.
Pārius, a, um, adj.
Pāros, i, f.
Parrhāsius, a, um, adj.
 I. *Parthēnius*, ii, m.
 II. *Parthēnius*, a, um, adj.
Parthēnopaeus, i, m.
Parthēnōpe, ēis, f.
Parthus, i (pl. *Parthi*), m.
Pāsiphāe, ēis, f.
Pātāvium, ii, n.
Pātron, ōnis, m.
Pēlasgi, ōrum, m. pl.
Pelasgus, a, um, adj.
Pēlethronius, a, um, adj.
Pēllas, ae, m.
Pēlides, ae, m.
Pēllon, ii, n.
Pellaeus, a, um, adj.
Pēlōpēus, a, um, adj.
Pēlops, ēpis, m.
Pēlōrum, i, n.; or *Pēlōrus*, i, m.
Pēlūsiacus, a, um, adj.
Pēnates, um, m. pl.
Pēnāius, a, um, adj.
Pēnēlus, ēi, m.
Pēnēus, ēi, m.
Penthesilea, ae, f.
Pentheus, ēi, m.
Pergāma, ōrum, n. pl.
Pergāmēus, a, um, adj.
Pēridia, ae, f.
Pēriphas, antis, m.
Pētiāsa, ae, f.
Phaeacae, um, m. pl.
Phaedra, ae, f.
Phāethon, ōntis, m.
Phāethonāides, um, f. pl.
Phālērie, is, m.
Phānaeus, a, um, adj.
Phārus, i, m.
Phāsīs, idis (acc. *Phasim*), m. G. 4, 367.
Phēgeus, ēi and ōos, m.
Phēneus, ēi, m.
Phēres, ētis, m.
Philippi, ōrum, m. pl.
Philigrades, ae, m.

Philocleus, ae, m.
Philomela, ae, f.
Phineus, a, um, adj.
Phlegethon, onis, m.
Phlegias, ae, m.
Phoebe, ēs, f.
Phoebus, a, um, adj.
Phoebigena, ae, m.
Phoebus, i, m.
Phoenices, um, m. pl.
Phoenissa, ae, f.
Phoeniz, teis, m.
Philo, ēs, f.
Pholus, i, m.
Phorbas, ae, m.
Phorus, i, m.
Phryges, um, m. pl.
Phrygia, ae, f.
Phrygius, a, um, adj.
Phryx, gie, m. See *Phryges*.
Phthia, ae, f.
Phyllis, idis, f.
Phyllodoe, ēs, f.
Picus, i, m.
Pitrides, um, f. pl.
Pitumnus, i, m.
Pindarus, a, adj.
Pindus, i, m.
Pirithous, i, m.
Piso, ae, f.
Pleas or *Plias*, ddis (pl. *Pliades*), f.
Plemmyrtum, ii, n.
Plias, ddis. See *Pleas*.
Pluto, onis, m.
Podakirus, ii, m.
Poenus, a, um, adj.
Pollux, ae, m.
Pollus, onis, m.
Pollux, ois, m.
Polydorus, i, m.
Polyphemus, i, m.
Polyphoetes, ae, m.
Pometii, ōrum, m. pl.
Pontus, i, m.
Populonia, ae, f.
Porcenna or *Porcena*, ae, m.
Portunus, i, m.
Potiti, ōrum, m. pl.
Potnia, ddis, adj.
Praeneste, is, n.
Praenestinus, a, um, adj.
Prismæus, a, um, adj.
Prismides, ae, m.
Prismus, i, m.
Prisus, i, m.
Prisus, is, f.
Prisernum, i, n.
Procea, ae, m.
Prochytia, ae, f.
Procne, ēs, f.
Procris, is, f.
Proetides, um, f. pl.

Prometheus, ei, m.
Prömthus, i, m.
Proserpina, ae, f.
Proteus, ēs (vocative *Proteu*), m.
Prjlanis, is, m.
Prithus, a, um, adj.
Punicus, a, um, adj.
Pygmædon, onis, m.
Pyraemon, onis, m.
Pyrri, ōrum, m. pl.
Pyrro, ūs, f.
Pyrria, ae, f.
Pyrrius, i, m.

Q

Quereens, entis, m.
Quirindus, e, adj.
Quirinus, i, m.
Quirites, ium or um, m. pl.

R

Raelicus. See *Rhaeticus*.
Rapo, onis, m.
Remulus, i, m.
Remus, i, m.
Rhadamanthus, i, m.
Rhaeticus or *Raelicus*, a, um, adj.
Rhames, ētis, m.
Rhea, ae, f.
Rhenus, i, m.
Rhenus, i, m.
Rhipæus, a, um, adj.
Rhipæus, i, m.
Rhodius, a, um, adj.
Rhodope, ēs, f.
Rhodopæus, a, um, adj.
Rhoebus, i, m.
Rhoetius and *Rhoetius*, a, um, adj.
I. *Rhoetius*, a, um, adj.
II. *Rhoeteus*, ēs, m.
Rhoetus, i, m.
Roma, ae, f.
Romanus, a, um, adj.
Römulus, a, um, adj.
Römulus, ōrum, m. pl.
I. *Römulus*, i, m.
II. *Römulus*, a, um, adj.
Risrae, ōrum, f. pl.
Ruthis, ōrum, m. pl.
Rütulus, a, um, adj.

S

Sibaci, ōrum, m. pl.
Sibæus, a, um, adj.
Sibellius, a, um, adj.
Sibellus, a, um, adj.
Sibina, ae, f.
Sibini, ōrum, m. pl.
Sabinus, i, m.
Sices, is, m.
Sicranus, a, um, adj.
Sacrator, ōris, m.

Sigoris, is, m.
Salamis, isis, f.
Salki, ōrum, m. pl.
Salkus, ii, m.
Salleninus, a, um, adj.
Salmoneus, ōes, m.
Säme, ēs, f.
Sämos, i, f.
Sämothracia, ae, f.
Sardentius, a, um, adj.
Sarnus, i, m.
Sarpædon, onis, m.
I. *Sarranus*, i, m.
II. *Sarranus*, a, um, adj.
Sarrastes, um, m. pl.
Säticulus, i, m.
Sätüræ Patus, f. A. 7, 801.
Säturnia, ae, f.
Säturnius, a, um, adj.
Säturnus, i, m.
Sätüri, ōrum, m. pl.
Scaea Porta, ae, f.; or *Scaea Portae*, ōrum, f. pl.
Scipiadæ, ae, m.
Scorpius, ii, m.
Scylla, ae, f.
Scyllæum, i, n.
Scyllæus, a, um, adj.
Seprius, a, um, adj.
Scythia, ae, f.
Sebethis, idis, adj.
Selintus, untis, f.
Seres, um, m. pl.
Serestus, i, m.
Sergestus, i, m.
Serpius, a, um, adj.
Serranus, i, m.
Sotrus, i, m.
Sibylla, ae, f.
Sicani, ōrum, m. pl.
Sicania, ae, f.
Sicanius and *Sicānus*, a, um, adj.
Sicilis, idis, f.
Siculus, a, um, adj.
Sicynius, a, um, adj.
Sicynius, a, um, adj.
Sidon, onis, f.
Sidæus, a, um, adj.
Sigæus, a, um, adj.
Sila, ae, f.
Silæus, i, m.
Silæus, i, m.
Silæus, i, m.
Silota, ae, f.
Silotus, ii, m.
Simōis, entis, m.
Sinon, onis, m.
Siræus, um, f. pl.
Sirtus, ii, m.
Sithonius, a, um, adj.
Somnus, a, um, adj.
Sophocleus, a, um, adj.

Siracle, is, n.
Sparta, ae, f.
Spartānus, a, um, adj.
Spō, ōis, f.
Stērōpes, is, m.
Stēnēlius, i, m.
Stimicon, ōnis, m.
Strōphādes, um, f. pl.
Strymon, ōnis, m.
Strymōnius, a, um, adj.
Stygius, ā, um, adj.
Styx, ŷgis or ŷgos, f.
Sūcro, ōnis, m.
Sulmo, ōnis, m.
Sūbāris, is, m.
Sūchaeus, i, m.
Symaethius, a, um, adj.
Syracōsius, a, um, adj.
Syrus, a, um, adj.
Syrtes, um, f. pl.

T

Tāburnus, i, m.
Taenārtius, a, um, adj.
Tāgus, i, m.
Tālos, i, m.
Tānder, gri, m.
Tānals, is, m.
Tarchon, ōnis, m.
Tārentum, i, n.
Tarpēia, ae, f.
Tarpēus, a, um, adj.
Tarquānius, ŷi, m.
Tarquātus, i, m.
Tartāra, ōrum, n. pl.;
 and *Tartarus*, i, m.
Tartāreus, a, um, adj.
Tartarus, i, m.
Tāstus, ŷi, m.
Tāygete, ēs, f.
Tāygetus, i, m.; pl. *Tāy-
 gēta*, ōrum, n.
Tēgāeus, a, um, adj.
Tēlēbāe, ōrum, m. pl.
Tellus, ŷris, f.
Tēlon, ōnis, m.
Tēndōs, i, m.
Tēreus, ēi, m.
Tēthy, ŷos, f.
Tētrica, ae, f.
Teucer or *Teucrus*, ori, m.
Teucr, ōrum, m. pl.
Teucra, ae, f.
Teucrus, a, um, adj.
Teuthras, antis, m.
Teutōnīus, a, um, adj.
Thālia, ae, f.
Thāmyris, is, m.
Thaprus, i, f.
Thāsius, a, um, adj.
Thaumanīas, ādis, f.
Thāno, ŷis, f.
Thēbae, ōrum, f.

Thēbānus, a, um, adj.
Thēmillas, ae, m.
Thēmon, ōnis, m.
Thermōdon, ontis, m.
Thēron, ōnis, m.
Thersilōchus, i, m.
Thēseus, ēi, m.
Thēsidae, ōrum, m. pl.
Thessandrus, i, m.
Thestylis, is, f.
Thētis, īdis (accusative
Thetim), f.
Thōas, antis, m.
Thracē, ae, f.
Thracēs, um, m. pl.
Thracius, a, um, adj.
Threicius, a, um, adj.
Thrēaca, ae, f.
Thrōalus, ŷi, m.
Thūle, ēs, f.
Thybris and *Tibēris*, īdis
 (acc. -im), m.
Thymber, bri, m.
Thymbracrus, i, m.
Thymbris, is, m.
Thymoetes, ae, m.
Thyrsis, īdis, m.
 I. *Tibērinus*, a, um, adj.
 II. *Tibērinus*, i, m.
Tibēris or *Tibria*. See
Thybris.
Tibur, ŷris, n.
Tiburs, ritis (pl. n. *Tibur-
 tia*), adj.
Tiburtes, um, m. pl.
Tiburtus, i, m.
Tigris, īdis (accusative
Tigrim), m.
Timāvus, i, m.
Tiphys, ŷos, m.
Tirynthius, ŷi, m.
Tisphōne, ēs, f.
Titan, ānis, m.
Titānius, a, um, adj.
Tithōnīus, a, um, adj.
Tithōnus, i, m.
Titiŷos, ŷis, m.
Titŷrus, i, m.
Tmārius, a, um, adj.
Tmāros, i, m.
Tmārus, i, m.
Tmōlus, ŷi, m.
Tmōlus, i, m.
Tōlumnus, ŷi, m.
Torguātus, i, m.
Trinacria, ae, f.
Trinācrius, a, um, adj.
Trilon, ōnis, m.
Tritionia, ae, f.
Trilonis, īdis, f.
Trivēla, ae, f.
Trōades, um, f. pl.
Troes, um, m. pl.

Trōilus, i, m.
Trōtus, a, um, adj.
Trāja, ae, f.
Trājānus, a, um, adj.
Trājāgēna, ae, m.
 I. *Tros*, ōis, m.
 II. *Tros*, ōis, adj.; pl.
Troes, um, m.
Tulla, ae, f.
Tullus, i, m.
Turnus, i, m.
Tusci, ōrum, m. pl.
Tuscus, a, um, adj.; *Tus-
 cus amnis* = the Tiber.
Tydeus, ēi, m.
Tyāides, ae, m.
Tyndāris, īdis, f.
Typhōeus, ēi and ēos, m.
Tyrhōius, a, um, adj.
Tyres, is, m.
Tyrius, a, um, adj.
Tyros, i, f.
 I. *Tyrrhēnus*, i, m.
 II. *Tyrrhēnus*, a, um, adj.
Tyrrheus, ēi, m.
Tyrrhidae, ōrum, m. pl.
Tyrrus, i, m.

U

Ucāllēgon, ontis, m.
Ufens, entis, m.
Ulixes, is and i, m.
Umbēr, bri, m. (ec. ca-
 nis), m.

V

Vālērus, i, m.
Vārtus, ŷi, m.
Vārus, i, m.
 I. *Vēlinus*, i, m.
 II. *Vēlinus*, a, um, adj.
Vēnilta, ae, f.
Vēnilius, i, m.
Vēnus, ŷris, f.
Vēstōus, i, m.
Vesta, ae, f.
Vēstilius, i, m.
Virbīus, ŷi, m.
Virgilius, ŷi, m.
Volscens, entis, m.
Volsci, ōrum, m. pl.
Volturnus, i, m.
Vōlūsus, i, m.
Vulcānius, a, um, adj.
Vulcānus, i, m.

X

Xantho, ās, f.
Xanthus, i, m.

Z

Zācynthus, i, f.
Zēphyrus, i, m.

METRICAL INDEX.

ECLOGA I.

Verso

39. *Titjrys hino äbē|rāt. Ips|āe tē, Titjryē, pīnūs.*
 50. *Nōn in|suetā grāv|ēs tēntābūnt pābūlā fēlās.*

II.

24. *Amphion Dircōeūs in Actūe|s Arā|egnithō.*
 53. *Adām cērēū | prānū hōn|ōs ērit hūo quōquē pōmō.*
 65. *Tē Cōryd|ōn Ō Al|ēxī trāhīt sūā quēmquē vōlūptās.*

III.

6. *Et sūcūs pēd|rī ēt | lāo sūbdōcītūr agnīs.*
 63. *Mūnērā sūnt lāu|rī ēt | sūāvē rūbēns hūācīnthūs.*
 79. *Et lōngūm Fōrmōsē vāl|s vālē | inquit Iōllā.*
 96. *Titjryē, pāscētēs a flūmīnē | rēicē cū|pellās.*
 97. *Ips' ābī tēmpūs ē|rīt ōmn|ēs in fōntē lāvābō.*

IV.

55. *Nōn mē | cōrminībūs vīncēt nēo Thrācīūs | Ōrphēūs.*
 57. *Ōrphēi | Cālīkōpēā, Līnō fōrmōsūs Apōllū.*
 61. *Mātrī lōngū dē|cēm tūllē|ant fāstidiā mēnsēs.*

VI.

30. *Nēo tāntūm Rhōdōpē mērātūr ēt Iēmārūs | Ōrphēō.*
 42. *Ōnēcūsīāsquē rēfērt vōlūcrēs furtūmquē Prō|mēthēū.*
 44. *Clāmāssēt ut lītūs Hyl|ā Hylā | ōmnē sōndrēt.*
 53. *Iūē lātūs nivōum mōllī fult|ūs hūā|cīnthō.*
 78. *Aut ut mūtātoe Tē|rēi nārr|ācētīt artūs.*

VII.

7. *Vēr grēgīs ipēd cāp|ēr dēerr|ācērāt; ātqu' ēgō Dāphnīm.*
 23. *Versībūs illē fāc|it aut | ēi nōn pōssūmūs ōmnēs.*
 53. *Stānt ēt jūnīpēr|ī ēt | cāstānē|āe hīre|ūtāe.*

VIII.

Verso

41. *Ūt viā' ut pēl'i ut | mē mālīs abetālīt errōr.*
 44. *Aut Tmārōs, aut Rhōdōp' aut | extrēmī Gārūmāntēs.*
 55. *Cārēt et cēnīs illū'āē; et Tīt'yrūs | Ōrphēus.*
 70. *Cārminib'as Ctrēs sōciōs mūtāvīt Ūl'ixi.*
 81. *Ūn' cō'demqu' igni: sic nōstrō Dāphnīs amōrē.*
 108. *Crēdāmūs? | an quē am'ant ipōi eib' sōmnitā fingūt?*

IX.

66. *Dēsine plūrē pūl'et et | quōd nūne instāt āgāmūs.*

X.

12. *Ūllā mōrāq' fecērē nēqu' Aōn'i'ē Aōn'ippē.*
 13. *Il' ālām laur'ē ālām flōrē m'yrīcāē.*
 69. *Omniā vincit Am'or et | nōs cēdāmūs Amōri.*

AENEID I.

2. *Ilū'ām fatū prōf'ugū Lā'oiuāquē | omīi.*
 16. *Pūthādītā cōtēssē Sā'mō hīe | illū'ā armā.*
 41. *Ūnūs oē nōx' et fūriās Aōciās Ōl'it?*
 73. *Cōnnūb'i'ō jūgām stābīlī prōpriāmquē dīcōbō.*
 120. *Jām vāllā' Ilū'ōnē nā'vēm jām fortīs Aōhātāē.*
 131. *Eur' ad sē Zēph'yrūmq' vōlāt d'hinc | tāllā' fātūr.*
 195. *Vinū dōnūs quāē | dēuēdē cā'āis dōnērātē Aōstēs.*
 256. *Oculū' ābōvīt nā'lāē d'hinc | tāllā' fātūr.*
 308. *Quē tēdēt n' incūlītā vīā'et hōmī'nēnē fērāmē.*
 332. *Jactēmūr dūcās ignār' hōmī'nūmq' lō'cōrūmq' Erramus . . .*
 405. *Et vēr' incēssū pūl'it dēū. | Il' ubi mātrem.*
 448. *Aerē cū grādīb'us sūrgēbāt l'mīnū | nēcāēqu' Aere trabes . . .*
 478. *Pēr tērr' et vērā pūl'is in'acribīl'it' hātā.*
 499. *Exēr'cēt Dī'ānū chōrōs, quām mīllē sēcūlāē.*
 521. *Māxīmūs Ilū'ōnēus plāc'īdō sic pōtēs cōpīt.*
 559. The same.
 611. *Ilū'ōnēā pūl'it dēxtrā lāēdāquē Sērēstūm.*
 617. *Tūn' il' Aenēās quēm Dārdān'i'ō Aōchīāē.*
 651. *Pērgāmū quām pūl'rēt in'cōnōssōqu' H'ymēnēōē.*
 668. *Lātōrā jactēl'it' dā'itē Jūnōnīs inīquāē.*
 698. *Aurēā | cōmpōsūt epōdā, mēlāmquē lōdōvīt.*
 726. *At'rīā; dēpēdēt l'ychnī lāquērtīb'us | aurōis.*

II.

16. *Aedificānt ecclāqu' intēzunt | abīl'ē | cōstāē.*
 264. *Et Mēn'elūs et | ipōs dōlī fābrīcātōrē A'pōs.*
 339. *Addunt sē sōciōs Rhī'pēus et | māxīmūs armīs.*
 369. *Lūcīūs ubīquē pūl'vōr et | plūrtīmā mūrīs ināgēs.*

Verse

411. *Nōstror' dōrū|mar' dōr' | tūrguē mīderrimā cōdēdē.*
 419. *Spūmētis ātu' imō Nō|reus cīst | aequōrē fūndū.*
 426. Same as verse 339.
 442. *Hūerēt | pāriēt' | būs scātāe pōstēquē sūb ipōs.*
 492. *Cūstōdēs sūfferrē vālent: lūbāt | āriēt' | crebrū.*
 563. *Et dīrēptā dō|mūs ēt | pāri cōdēs Iēt.*
 745. *Quēm nōn incūsāt' amēns hōmīnūmqūe dō|lōrūm-*
qu' Aut quid īm . . .
 774. *Obstūpē|ī sūlē|rāntiquē cōm' ēt vīx fāucībūs hāzēt.*

III.

48. *Sūtērunt.* Systole, as in verse 774 of the preceding Book.
 74. *Nērēdūm mā|trī ēt | Nēptū|nō Ae|gāē.*
 91. *Lāminā|quē lāu|rūsqūe dēi tōlūsqūe mōvērī.*
 112. *Idēcūmqūe nē|mūs: hīno | fidē vīlētīū sārīs.*
 122. *Idōmē|nēd' sū|cēm dēsērtūsqūe lītōrā Orētā.*
 211. *Insūlās | Iōnī' īm māgnē quās dūrā Ollaenā.*
 212. *Hārpy|āsqūe cōlūt ālās Phēnēā pōstquām.*
 226. *Hārpy' | ēt māgnīs quāstūt cōāngōrībūs ālās.*
 365. *Sūlā nōtūm dīctūsqūe nū|s Hārpy|ā Ollaenā.*
 464. *Dōnā dē|hīno dūrō grōv' | d' sō|lōqu' vīphāntō.*
 475. *Cōnjūg' Anchā|s Vēnē|ris dīgnatīl sūpērbā.*
 504. *Atqu' idēm cālūs vīnām fāctēmūs vītrūmqūe.*
 578. *Fām' ēst Eneīdāt' sēm|tūstām | fulmīnē cōrpus.*
 606. *Sī pērē|ō hōmīn|ūm mūnībūs pērtūss' fūvābīt.*
 681. *Constitērunt.* Systole.

IV.

64. *Pēctōr' | būs īnll' | āns epīrāntīā cōnsūlīt extā.*
 223. *Tūm sīo Mērcūr' allōquē|tūr dō | tāllā mēndāt.*
 235. *Quid strūt' aut quā | epē īnī|mīo' īn gēnīl mōrālūr.*
 302. *Thyās vū' | audātō stīmūlānt trīēlērtōd' Bācchō.*
 469. *Eumēnīdūm vīlūā dēmēns vīdēt āgmīnā | Pēnthēus.*
 558. *Omniā Mērcūrīō sīmīlīs vōcēmquē cō|lōrēm-*
qu' Et . . .
 629. *Imprēdōr' ārm' ārmīs; pūgnēt īpōiqūe nēp|ūlēs-*
qu' Haec . . .
 667. *Lāmētīs gēmītūqu' ēt fēmīnē|ō vīlū|lātū.*
 686. *Sēmīan|mēmquē sīnū gērmān' āmplēzā fōvēbāt.*

V.

116. } *Mnesthēus.* A dissyllable; *ēus* being a diphthong.
 117. }
 184. *Sērgētō Mnēs|thēquē Gū|ān sūpērūrē mōrāntēm.*
 189. *Mnesthēus.* A dissyllable; as in verses 116, 117.
 261. *Vīctōr āpūd rūpīdūm Sīmōdētīā sūb | Iēt' | āllō.*
 263. *Phēgēus.* A dissyllable; *ēus* being a diphthong.
 269. *Pūnīcīs īdānt ēvīnctī tēmpōrā | tāenūs.*
 284. *Ollī sērōā dāt' | ūr op' | hāud īgnārā Mīnērōā.*
 337. *Ēmīcāt' Euryā|llūs ēt | mūnērē vīctōr āmīcī.*
 352. *Dāt Sākō cīllīs dōtērōs' ātu' āngūībūs | āurōis.*

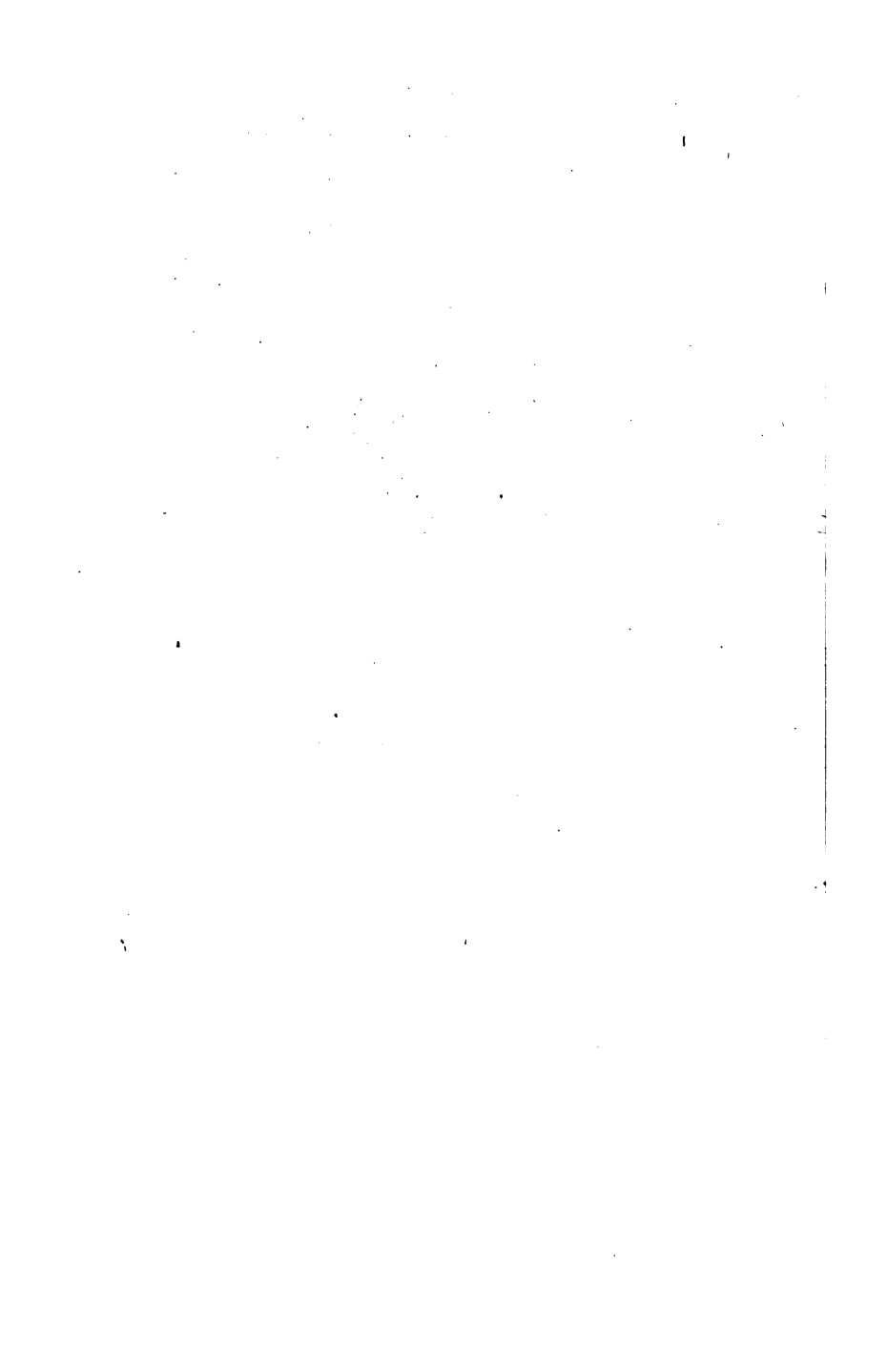
Verso

422. *Et magnūs mēbrorū' artūs magn' ossa lē|cētūs-*
qu' Exiit . . .
 432. *Gēnūs lēb|ant vāstos quēdā' aēgēr ān|hēlētūs artūs.*
 521. *Quētāns artēmq' pū|ēr arc|ūmq' sūn|antēm.*
 537. *Cissēs.* A dissyllable; *ēs* being a diphthong.
 569. *Parētū|būs tēxtūm caecis itēr ān|opitēmquē.*
 663. *Trāstrū pēr ēt rēmūs ēt pletūs | ābūēl | pūppēs.*
 697. *Implētārq' supēr pūppēs sēm' tūnēt mū|dēcōnt.*
 735. *Obnoīl' Elpētūmq' col|ō. Hūc | cāstū Stēgillā.*
 753. *Rūberrū nāvīgīs aptānt rēmūsq' rū|dēnēt-*
qu' Exigui . . .
 826. *Nūcūs Epitōq' Thūlūq' Cymōdōcōq'.*
 853. *Nūqu' amittē|bāt ocū|lūsq' sub āstrā tēnēbāt.*

VI.

33. *Bis patrās cēcidērē mātūs. Quin protētūs | omnū.*
 119. *Orphēus.* A dissyllable; *ēs* being a diphthong.
 126. *Trūs Anchisū|dā fūc|ūs dēcōnētūs Acērnū.*
 201. *Inā' ubi vērē' ad fū|cēs grāv'ō|lētūs Acērnū.*
 254. *Pingū sū|pēr olē' | infundēs ardētūbūs extis.*
 280. *Ferrē qu' Eumēnidēm thālū' ēt Discōrdiū dēmēns.*
 287. *Brūrēs.* Three syllables; *ēs* being a diphthong.
 289. *Gōrgōnēs | Hērpy|tēqu' ēt fūrmā tricōrpōrīs āmbrae.*
 412. *Dēturbāt lāxatq' fōrēs, sīmūl accipīt | ālcō.*
 479. *Tydēs.* A dissyllable; *ēs* being a diphthong.
 507. *Nūmēn ēt armū lūcūm sēr|vāt tē ā|micō nēquītī.*
 602. *Quos supēr ātrā sū|x jān jān lāpōrū cā|dēnt-*
qu' Imminet . . .
 618. *Thesēs.* A dissyllable; *ēs* being a diphthong.
 678. *Dēspēr cōtē|lāt d'hīnc | sūmmā cācūmēnā līnquūt.*
 763. *Et Cūpēs ēt Nūmē|tōr ēt | quē tē nōmīnē rēddēt.*

FINIS.





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